

LANGUAGE AND LITERATURE

FEB 11 1949

DETROIT

COLLEGE ENGLISH

FEBRUARY • 1949

COLLEGE ENGLISH

AN OFFICIAL ORGAN of the NATIONAL COUNCIL OF TEACHERS OF ENGLISH

W. WILBUR HATTFIELD, *Editor*

LA TOURETTE STOCKWELL, *Assistant Editor*

ADVISERS

ELECTED BY THE SUBSCRIBERS

CLEANTH BROOKS, Yale University
MARGARET M. BRYANT, Brooklyn College
GEORGE R. COFFMAN, University of North Carolina
JOHN T. FREDERICK, Notre Dame University
*CHARLES F. HARROLD, Ohio State University
ROBERT HUME, University of Nevada
TREMINE McDOWELL, University of Minnesota
FRED B. MILLETT, Wesleyan University

MARJORIE NICOLSON, Columbia University
PORTER G. PERRIN, University of Washington
ROBERT C. POOLEY, University of Wisconsin
GEORGE POTTER, University of California
WARNER G. RICE, University of Michigan
ALAN SEAGER, University of Michigan
C. D. THORPE, University of Michigan
AUSTIN WARREN, University of Iowa
HENRY WELLS, Columbia University

*Deceased

Vol. 10 CONTENTS FOR FEBRUARY 1949 No. 5

FIVE YEARS OF PULITZER POETS	Paul Engle	237
ENGLISH FOR MATURITY	Thomas Clark Pollock	244
SAMPLE TRENDS IN THE COLLEGE TEACHING OF ENGLISH	Porter G. Perrin	251
TRAINING FOR TEACHING OR RESEARCH	James F. Fullington	259
HAMLET AND FREUD	Marshall W. Stearns	265
JOSEPH CONRAD AND REVOLUTION	Robert F. Haugh	273
WHITMAN'S "OUT OF THE CRADLE ENDLESSLY ROCKING"	Charles C. Walcutt	277
CURRENT ENGLISH FORUM		280
CONFERENCE ON FRESHMAN ENGLISH		282
THE CHICAGO CONVENTION		283
COLLEGE SECTION ELECTION		289
REPORT AND SUMMARY		290
BOOKS		
A Literary History of England	E. A. Cross	293
Brief Reviews		294

College English is published monthly from October to May at the University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois. Subscription price, \$4.00 per year, single copies, 55 cents; in Canada, \$4.35; in other countries in the Postal Union, \$4.60. *College English* and the *English Journal*, to one address, \$6.00; in Canada, \$6.70; in other countries in the Postal Union, \$7.20. Subscribers are requested to make all remittances in United States currency or its equivalent by postal or express money order or bank draft.

Correspondence from libraries, agents, and dealers should be addressed to the University of Chicago Press. All other communications should be addressed to *College English*, 211 West Sixty-eighth Street, Chicago 21, Illinois.

Entered as second-class matter September 26, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

[PRINTED IN THE U.S.A. BY THE UNIVERSITY OF CHICAGO PRESS]

Coming this Spring

A NEW, REVISED EDITION OF

THIS GENERATION

by GEORGE K. ANDERSON, Brown University
and EDA LOU WALTON, New York University

presenting a comprehensive, up-to-date guide to English and American Literature of the period from 1914 to the present.

The new edition continues the distinctive editorial features which appeared in the old—the critical and interpretive essays covering each period, the biographical sketches, and the explanatory footnotes to clarify language, explain structure or lighten poetic obscurity.

But the new edition presents a much more complete and representative collection of modern writers. Reprint difficulties encountered in the old edition have been overcome, allowing fuller representation of T. S. Eliot, and the inclusion of such key figures as William Butler Yeats, Edwin Arlington Robinson and Vachel Lindsay.

Five complete plays are included in the new edition by such representative modern playwrights as Eugene O'Neill, Noel Coward and John Galsworthy. Selections from the novels of Sinclair Lewis, Virginia Woolf, John Dos Passos and Thomas Wolfe have also been added.

A new fourth chapter—"The Age of Anxiety"—covering World War II and its aftermath—presents a distinguished company of such recent writers as Robert Lowell, Roy Campbell, Louise MacNeice and John Betjeman in the field of Poetry, Stephen Vincent Benét and Irwin Shaw in the field of Fiction and such historically important persons as Winston Churchill and Franklin D. Roosevelt.

A new feature is added to the book in the program of illustrations which adds interest to the text and attractiveness to the completely revised format.

Approximately 1100 pages List Price \$5.00

SCOTT, FORESMAN AND COMPANY

Chicago • Atlanta • Dallas • Pasadena • San Francisco • New York

Superior texts



for survey courses

AMERICAN POETRY AND PROSE

THIRD EDITION

Edited by NORMAN FOERSTER

THIS NEW TEXT is divided into five sections: The Puritan Mind; The Age of Reason; The Romantic Movement; The Rise of Realism; Realism and Naturalism. Brilliantly written introductions to these periods, taken together, constitute a short history of American Literature as a part of American civilization. Available in the following editions: One-volume. Two-volume. Contemporary.

BRITISH POETRY AND PROSE

Edited by

PAUL R. LIEDER • ROBERT M. LOVETT • ROBERT K. ROOT

THE AUTHORITATIVE JUDGMENT of the three editors in the choosing of selections, the catholicity and sympathetic range of their tastes, and the scholarly standards of their editorial introductions and notes combine to give this text a pre-eminent position among survey anthologies.

WRITERS OF THE WESTERN WORLD

Edited by ADDISON HIBBARD

IN THIS DISTINGUISHED ANTHOLOGY, the editor has classified the selections according to literary temper rather than chronologically or by type. By this arrangement, the unity of all the arts is emphasized, through the association of literature with painting, sculpture, architecture, and music within each temper.

HOUGHTON MIFFLIN COMPANY

BOSTON

NEW YORK

CHICAGO

DALLAS

SAN FRANCISCO

Just Published

WORK *in* PROGRESS

By

RUEL E. FOSTER

*Assistant Professor of English
West Virginia University*

and

ORVAL J. ANDERSON

*Assistant Professor and Chairman
Freshman English
West Virginia University*

Students are certain to be impressed by WORK IN PROGRESS because it is a workbook for use in the Freshman Composition course that is not only comprehensible but highly enjoyable. Its series of 40 exercises and its introductory essays have all the snappiness and informality of a Luce publication. These exercises deal with contemporary topics and will serve as discussion material for the selection of theme subjects. Appended to the main textual matter are materials on diagramming, spelling, capitalization, etc., as well as a glossary.

CONTENTS

CHAPTER

1. READING: WHAT IS IT?
2. LANGUAGE: DEVELOPS THROUGH NECESSITY
3. LANGUAGE: COMMUNICATES THROUGH INFLECTION
4. LANGUAGE: COMMUNICATES THROUGH SYNTAX
5. LANGUAGE: COMMUNICATES THROUGH DICTION

EXERCISES

APPENDIX

ACHIEVEMENT TESTS

PROGRESS CHARTS

Examination Copies Supplied upon Request

J. B. LIPPINCOTT COMPANY

Chicago

Philadelphia

Spring publications

SHORT STORY CRAFT

By Gilkes and Bower

A "teaching anthology" of the short story, this new book includes a complete discussion of the techniques of the story form. It includes also twenty-six modern American stories to be integrated into the discussion of how to write effective stories. The Introduction presents an unusually penetrating analysis of what makes a good story good. Practical information from the point of view of a magazine editor is given on what makes a story salable. *To be published in the spring. \$3.50 (probable)*

LILLIAN GILKES is an Instructor at the Writing Center, New York University; WARREN BOWER is Director of the Writing Center, and Assistant to the Dean, New York University.

The new One-Volume Edition of

PATTERNS FOR LIVING

By Campbell, Van Gundy, and Shrodes

This new one-volume edition combines the best material of the earlier two-volume editions with many new study aids, questions, and problems for writing. The organization of material as in the earlier editions is designed to help the student form a coherent personal and social philosophy. *To be published in the spring. \$4.50 (probable)*

OSCAR J. CAMPBELL is Professor and Head, Department of English, Columbia University; JUSTINE VAN GUNDY is Professor of English, Stockton College; CAROLINE SHRODES is Assistant Professor of English, San Francisco State College.

THE LIVING SHAKESPEARE

By Oscar J. Campbell

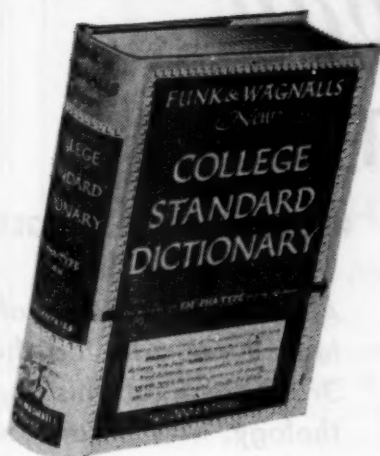
In addition to the full text of twenty-two plays with glosses and annotations at the bottom of each text page, this new one-volume Shakespeare contains a completely annotated text of all the sonnets. Dr. Campbell has written a full account of Shakespeare's life and artistic development, making use of the latest discoveries of scholarship and the latest critical theories about his work. *To be published in the spring. \$5.50 (probable)*

THE MACMILLAN COMPANY

60 Fifth Avenue

New York 11

The largest NEW dictionary available



FUNK & WAGNALLS' **NEW** **College Standard** **DICTIONARY**

EM'·PHA·TYPE *Edition*

And for a companion volume
this new, completely revised edi-
tion of a long popular handbook

Funk & Wagnalls **STANDARD** **HANDBOOK** **OF SYNONYMS,** **ANTONYMS** **AND** **PREPOSITIONS**

BY JAMES C. FERNALD, L.H.D.

● This great reference book—for years a standard for teachers, students, speakers, authors—has been completely revised and reset in new, easy-to-read typographical form.

8,000 synonyms classified and discriminated; correct use shown by examples.

4,000 antonyms, together with the correct use of prepositions.

Double index

\$3.00

Send for an examination copy on approval and make these simple tests:

1. Choose any five words, look them up in the New College Standard Dictionary—EM'·PHA·TYPE Edition, and compare the definitions with those given in any other college grade dictionary.

2. Choose some word that is frequently mispronounced and compare the method of indicating pronunciation in the New College Standard Dictionary—EM'·PHA·TYPE Edition with the method of any other dictionary.

3. Choose some hyphenated word and see how the hyphenation is indicated in the New College Dictionary—EM'·PHA·TYPE Edition.

4. Compare the legibility of type-page in the New College Standard Dictionary—EM'·PHA·TYPE Edition with that of any other college grade dictionary.

5. Choose some new words in any technical field and see how many of them are included in the New College Standard Dictionary—EM'·PHA·TYPE Edition.

We ask you to make a test of its special features in the hope that you too will wish to recommend this modern dictionary to your students.

145,000 entries

\$5.50 plain

5,000 new words

\$6.00 with thumb index

FUNK & WAGNALLS COMPANY

153 East 24th Street, New York 10, N.Y.

BERNBAUM'S

Anthology **OF ROMANTICISM**

THIRD EDITION

*Excerpts from some of the many
letters we have received—*

*"I like the book very much indeed . . . truly superior editing
and literary taste distinguish the volume.—PROFESSOR
CLARENCE D. THORPE, University of Michigan*

*"... a very admirable book . . . in chronological scope, in
the bulk and the choice of significant material (including
many things not ordinarily found in such texts), in the bibliog-
raphies (which are remarkably up-to-date, a thing hard to
manage in a book of this size), in the editor's discriminating
comments on both major critics cited and on the authors
themselves, comments which, like the general introduction,
are animated by his conviction of the vitality and relevance
of romantic ideals."—PROFESSOR DOUGLAS BUSH, Harvard
University*

*"It is always a satisfaction to have an anthology made by a
scholar of such eminence in the field as is Professor Bernbaum.
His notes and bibliographies are excellent; and the stimulating
questions which he includes form an unusual and valuable feature.
The volume includes more of both major and minor writers than
do most anthologies . . . there are two other unusual features:
the inclusion of prose writers . . . and one hundred pages of
Pre-Romantics. All in all, it is a particularly comprehensive
and well-chosen selection."—PROFESSOR RAYMOND D. HAVENS,
The Johns Hopkins University*

*"In its earlier, shorter forms I admired the work very much;
and now it seems to me to be even better and more useful."—
PROFESSOR SAMUEL C. CHEW, Bryn Mawr College*

*"It is according to my experience, the best available anthology
for the movement and the period."—PROFESSOR CARLOS BAKER,
Princeton University*

1238 Pages

REVISED AND ENLARGED

*Already over 100 col-
leges have adopted the
3rd Edition of this an-
thology. Here are a
representative few—*

Arkansas A & M College
Brown University
Carleton College
Columbia University
Colorado A & M College
Cornell University
Duke University
Florida State University
Fordham University
Indiana University
Kentucky Wesleyan College
Loyola College (Md.)
Luther College
Montana State College
New Jersey College for Women
New York University
Northwestern University
Ohio State University
Pomona College
Rice Institute
St. John's University
Skidmore College
Sweet Briar College
Temple University
Tufts College
Tulane University
University of Florida
University of Idaho
University of Iowa
University of New Mexico
University of North Carolina
University of Rochester
University of Washington
Wayne University
West Virginia Wesleyan University

\$5.00

THE RONALD PRESS COMPANY, 15 East 26th Street, NY 10

TEXTBOOK NEWS

3 new textbooks for teaching English fundamentals

NEW PRACTICE HANDBOOK IN ENGLISH

By Easley S. Jones, Mildred Wallace, Agnes Law Jones

This modern handbook, rhetoric, and practice book is designed to help college freshmen overcome the handicap of poor preparation in English and attain competence in expression. Features of the book are its emphasis on self-help, its graphic methods, its abundance of exercises, and its concentration on the kinds of writing required in college work and in daily living. 278 pages.

KNOWING AND USING WORDS

By Edward Jones Kilduff

The purpose of this highly original manual is to help the college student to improve and extend the effective use of the words he already knows, and to provide a sound technique for adding new words to his vocabulary. Each chapter is followed by tear-out exercises to test the student on what he has learned. At the conclusion there is a list of 1000 words which provide a solid foundation upon which a sound vocabulary can be built. 143 pages.

IMPROVING READING ABILITY *A Manual for College Students*

By James B. Stroud and Robert B. Ammons

Designed to train college students to read with greater speed, this interesting text demands at all times comprehension of what is being read. A wide variety of comprehension exercises and reading selections, with questions and exercises, provides adequate drill in reading rapidly with understanding. The book requires the student to make observations and to think as he reads. 211 pages.

APPLETON-CENTURY-CROFTS, INC.

35 West 32nd Street

New York 1, New York

**HOW THE
ACD
KEEPS NEW**

THE AMERICAN COLLEGE DICTIONARY

Text Edition

The up-to-dateness of the ACD is a quality which will not fade. Every effort is being made by the staff to keep this dictionary the latest record of the way English is spoken in this country. Because the type is left standing, minor changes can be made as they become necessary. Here are some of the ways this dictionary is keeping up with the language.

1. The ACD keeps facts up-to-date.

A national election, an international political event of lasting importance, newly established reputation by a writer or artist, death, geographical developments—all these involve changes of fact. As they appear, the changes are made in ACD files, ready for inclusion in new printings.

2. Reading for the dictionary goes on continuously in the ACD offices.

Constant reading for new words, for citations which in a future edition will improve present definitions, for preferred spellings, for usage levels of words and for preferred usages, for technical words coming into general use—all these are part of a long-range program designed to maintain the high accuracy of the book.

3. The staff welcomes questions on any aspect of the ACD from users of the dictionary.

Controversial definitions, pronunciations, and etymologies improve or establish their forms when exposed to the criticism of an enormous public. Write us any comment you may have concerning any entry.

\$5.00

\$6.00 with thumb index

HARPER & BROTHERS • 49 East 33d Street, New York 16



Just Published



Weatherly

Wagener

Zeydel

Yarmolinsky

THE HERITAGE OF EUROPEAN LITERATURE

VOLUME TWO

This second volume of a handsome new anthology begins with the literature of The Age of Reason and concludes with that of the Twentieth Century. An unusually fine representation of Russian literature includes works from the masters of the nineteenth century and from recent Russian writers. With Vol. I this book introduces the student to the most significant authors of continental Europe. A goodly number of complete works are presented.

Blodgett

Johnson

READINGS FOR OUR TIMES, SECOND EDITION

VOLUME TWO

Nineteen novelettes and short stories, 49 samples of light verse, 100 selected English and American poems and Rostand's *Cyrano de Bergerac*, Thornton Wilder's *Our Town*, and Norman Corwin's *Untitled* in full. With Vol. I (selections on essential values and present issues, biographies, essays, book reviews, etc.) it provides a fine cross section of contemporary literature with some closely related older works. *Write for more information to*

Ginn and Company, Publishers

Boston 17
Dallas 1

New York 11
Columbus 16

Chicago 16
San Francisco 3

Atlanta 3
Toronto 5

Dissatisfied with Freshman Composition?

**Then watch this space for
announcements of the new**

BROOKS & WARREN

HARCOURT, BRACE AND COMPANY

383 Madison Avenue

New York 17, New York

COLLEGE ENGLISH

Volume 10

FEBRUARY 1949

Number 5

Five Years of Pulitzer Poets

PAUL ENGLE¹

Now that the Nobel Committee has laid on T. S. Eliot its golden hand, that poetry especially called "modern" has reached a certain international respectability. But the process of recognition had already, astonishingly enough, begun in this country in our own Pulitzer prizes. In the last five years awards have gone to Stephen Vincent Benét, Karl Shapiro, Robert Lowell, and W. H. Auden, with no award one year. This is certainly an exercise of discrimination one seldom expects from public committees, which are normally possessed by a frenzy for the ordinary and the safe. One would like to think, while keeping his fingers crossed for the future, that some such maturing of our culture is represented in the honoring of these books, as it certainly was in their writing.

Various as these poets are, it can be generalized (with as tentative a truth as can be expected from generalizations) that they have at least one item in common. These books are bricks thrown at absolute doubt. All make a thrust, however slight and qualified, toward a possible attitude of belief. All work consciously in the concrete materials of the earth toward some definite human con-

viction. All represent a poetry of the thing, the tough object which defies abstraction while yet, often enough, symbolizing it.

The terms of affirmation are utterly different in each poet. Stephen Vincent Benét celebrated his hope for this country as genuinely the place where that abused word "liberty" had literal meaning. For him America provided individual right and intellectual exemption from control. He acknowledged the corruption and the distorted ends for which that word could be used. But the reality was still provable, and he praised it. In *Western Star* he celebrated those whom the country had released into the many lives:

And the poor Jew who followed for the trade
And lost his pack of trinkets with his hair,
The bound who would be freed,
The sowers of wild seed,
The runners through the storm,
The women who gave birth
Stretched on the naked earth
With an old beaver-pelt to keep them warm,
The broken, who were broken for the tales,
The lost, the eaters of the locoweed.

For Shapiro the urgency is not "when and where we arrive" but rather the manner of our whole living, the shape of body and shadow on the trodden grass. As he wrote in *V-Letter*, "how is the question we urgently need,/How to love

¹ Professor of English, State University of Iowa; author of *American Song*, *Corn*, *West of Midnight*, etc.

and to hate, how to die, how to write and to read." That this was a constant concern of Shapiro's is proved by the prose Introduction to his volume, in which he is speaking of the war and its effect on poets. He wrote: "It is not the commonplace of suffering or the platitudinous comparison with the peace, or the focus on the future that should occupy us; but the spiritual progress or retrogression of the man in war, the increase or decrease in his knowledge of beauty, government and religion. . . . We learn finally that if war can teach anything it can teach humility; if it can test anything it can test externality against the soul."

Robert Lowell's conviction cannot readily be named as the usual grip of the Catholic convert. He has not merely put on a faith like a new overcoat when the weather of this century chills. He has created his own terms of belief and his own locality and planted in it his own gnarled tree. Here is no Mediterranean opulence, but an Atlantic coastal harshness. Christ stumbles through the stony New England fields. The air he breathes is not incense-rich and candle-clustered but full of the salt spray off Nantucket and the frost tang. He looks

Beyond Charles River to the Acheron
Where the wide waters and their voyager are
one.

In *The Age of Anxiety* Auden is writing directly of wartime, "when everybody is reduced to the anxious status of a shady character or a displaced person." All the characters in his book suffer from two anxieties—the usual one associated always with their age or occupation and the enhanced anxiety of twentieth-century war. As an example of the first type he says of Emble, one of the persons in his eclogue, "He suffered from that anxiety about himself and his future

which haunts, like a bad smell, the minds of most young men, though most of them are under the illusion that their lack of confidence is a unique and shameful fear which, if confessed, would make them an object of derision." As an example of the second type of anxiety he remarks of the dead in war:

They are nothing now but names assigned to
Anguish in others, areas of grief.
Many have perished. More will.

Auden's conception comes close to that observation of Kierkegaard's that anxiety "is the inevitable spiritual state of man, standing in the paradoxical situation of freedom and finiteness." Out of anxiety man creates a myth of certitude, but that, in turn, produces another anxiety because mortal man in his grave weakness can never follow wholly that myth's hard imperatives. In an epilogue one of the characters celebrates Christ in a long passage which deplores our refusal to accept Him. He says that we are

Temporals pleading for eternal life with
The infinite impetus of anxious spirits,
Finite in fact yet refusing to be real,
Wanting our own way, unwilling to say Yes
To the Self-So which is the same at all times,
That Always-Opposite which is the whole subject
Of our not-knowing, yet from no necessity
Condescended to exist and to suffer death
And, scorned on a scaffold, ensconced in His
life
The human household.

Shamefully few books of poetry based on American history are written in this country. The very terms of our congested version of the metaphysical lyric hamper the poet, shy of committing the unpacked line and the easy phrase, without some of which no narrative is possible. Stephen Vincent Benét attempted the difficult thing, the long story of men and women based on accurate document.

Largely he did succeed in keeping out the smell of the library and that natural sentimentality which clouds the eyes of those who look affectionately on the past. *Western Star* was the opening book in what had been intended as a long narrative, through several volumes, on the westward movement, from the first landing to the closing of the frontier in 1890. Benét handles many people, from their separate lives in England to their curious community in America. *Western Star* is largely about Jamestown, the ills and human snarls of that fevered place which soon burned the hope out of most English bones.

The finest quality of the book is its human sense, warm and sympathetic and plain. Benét had a shrewd eye for the weak and the afraid, the inefficient and the foolish. One of the men who had gone back to England in disgrace is speaking, and we can hear his self-justification and his bitterness:

My one contention was to avoid contention.
I never turned my face from danger once
Or hid my hands from labor. I never had
But the one squirrel roasted, gave part of that
To Mr. Ratcliffe when Mr. Ratcliffe was sick.
I never denied any man a penny-whittle.

Benét was aware of the basic verse problem of the historical narrative—to find a rhythmical line which would be flexible enough to carry quantities of difficult matter, facts and descriptions and transitions, and yet not so loose as to degenerate into mock-prose. Benét uses for most of his passages a loosened blank verse, which moves with a certain tension at times and at others almost declines into doggerel. One of the Massachusetts men utters a monologue which is a reasonable example of the verse, as well as a close comment on that seventeenth-century New England habit of complaining about the neighbors.

I think we harden somewhat in our hearts
And look, perhaps, too close on one another,
Searching too swiftly for a neighbor's fault
In the cold Winters when the dark comes soon.

Always Benét looked for an emblem of the country, a sufficient symbol of the hope and the drive and the wild free push to the west. Whatever the hazard, it might have been worse had the risk not been taken, and that was a certain value too. An Englishman thinks back:

For you might have starved and you might have hung
And, if you had stayed in London town,
You might have married a nagging tongue,
Fattened your haunches and settled down
With a "What d'ye lack?" and a "Tenpence each"
And a "Pray will your worship come kick my breech?"

Seldom breaking up into passages of that high verbal intensity which modern poetry admires, the verse in *Western Star* is steady and onward-pushing like the migration it is describing. One of the firmest moments occurs when he invokes the man-soaked American earth. It is a manner of poetry which is notably lacking today. In Benét's death we lost one of the varieties of our poetic art. We need this more relaxed and simple verse as surely as we need its opposite.

I call upon the sorrow of the forest,
I name the places where the blood was shed,
And, for the hours when the need was sorest,
The brokenhearted camps of no return
Where the wood smoldered and the water stank
And the forgotten wound began to burn
As the sick men divided the last bread,
I see the token by the riverbank,
I scatter the cornmeal for the great dead.

The almost violent and defiant interest that Karl Shapiro has had in the concrete, his repudiation of the abstract and of the easy generality, was expressed in the title of his first book, *Person, Place and Thing*. He meant individual as

against mankind, and separate place as against vague country, and definite thing as against vague sentiment. In *V-Letter*, which received the Pulitzer prize in 1945, he praised the words that "sting and creep like insects and leave filth." Of D. H. Lawrence he said: "In his heart was grit, in his mind was death, in his throat was coal." There are times when his cataloguing of things becomes dangerously close to the sentiment of Rupert Brooke, as in the last lines of "Sunday: New Guinea":

Books and thin plates and flowers and shining spoons,
And your love's presence, snowy, beautiful, and kind.

But the effect is more often right and strong and energetic. In "Troop Train" he describes travel over a long distance and tightens that travel to a distinct image, which cuts the mind as no general statement could do.

And distance like a strap adjusted shrinks,
Tightens across the shoulder and holds firm.

Shapiro is determined to rub the reader's nose in fact and blunt emotion and monosyllabic word. At the end of "Troop Train" he says:

Trains lead to ships and ships to death or trains,
And trains to death or trucks, and trucks to death,
Or trucks lead to the march, the march to death,
Or that survival which is all our hope;
And death leads back to trucks and trains and ships,
But life leads to the march, O flag! at last
The place of life found after trains and death
—Nightfall of nations brilliant after war.

There is an exactitude about Shapiro's method which is often finely imaginative. He speaks of the fringe of an island as "nervous to the touch of voyagers." Perhaps the narrowest summary of his point of view (and how very close it is to Cummings' "1X1") is the line "To us the

final aggregate is *one*," not an army or a country but the desperately, proudly separate individual.

Probably the best thing in the book is "Elegy for a Dead Soldier." Here the determination to stick to the single person is the basis of the poem. Here is a satirizing and yet sympathetic reading of the character of what the newspapers would call "a plain American," untroubled by the big implications or by the current theories of economics and history, perplexed only by the small details of his own quick life, a job, a family, a duty. "A white sheet on the tail-gate of a truck/Becomes an altar . . ." the poem begins, and it proceeds in this deliberate way. "More than an accident and less than willed/Is every fall. . ." The reading of the personality is close and accurate, one of the solid achievements of recent poetry concerned with the human nature of this country.

He paid his bill
But not for Congressmen at Bunker Hill.
Ideals were few and those there were not made
For conversation. He belonged to church
But never spoke of God.

The poem moves sturdily through its grained lines to the epitaph, which is the weakest thing in all the twelve stanzas. It is interesting to speculate on whether the feebleness of the conclusion is not due, in part, to that very emphasis on the exclusive detail which is the virtue of most of the poems in the book. For at the end of this effort to keep verse coarse and genuine and untrammelled with large statements the poet cannot rise, as the moment demands, to any firmer comment than:

Underneath this wooden cross there lies
A Christian killed in battle. You who read,
Remember that this stranger died in pain,
And passing here, if you can lift your eyes
Upon a peace kept by a human creed,
Know that one soldier has not died in vain.

Beginning admirably, the stanza deteriorates to the bathos of "died in vain." Sharing the modern poet's suspicion of direct remark, and properly so, Shapiro is yet faced with the problem that at the conclusion of a substantial poem where some lifting-up of the significance is demanded he can advance only the most inadequate and frail comment. Here we need the words that sting, and we are simply given the words that stroke the ear with old meanings.

Robert Penn Warren's *Selected Poems* also came out in 1944, and it is probable that they would have been a solid choice for the prize of that year. But it is pleasant to think that Shapiro's book would be chosen, for its merits are real and its tone strong. It is regrettable that for 1945 no award was given, for John Crowe Ransom's *Selected Poems* came out in that year. Not only has recognition of Mr. Ransom's very special qualities been long overdue, but his book was one of the most natural candidates for a prize in the last twenty years. Yet his own ironic intent will long since have prepared him for denial, for recognizing "the images of the invaded mind."

Robert Lowell's *Lord Weary's Castle* is an astonishing example of the vigor that poetry, in an age of triumphant prose, still retains. Its pulsing meters come into the blood stream like a transfusion. Based on a world of opposites and of contrasts, the poems are taut with the strain of linking contraries together. There is fury in the poems, and that has made the lines furious in sound. There is the feeling that Lowell has not wrestled with an angel but with Christ himself. In the course of that struggle the hand that had touched the immaculate body has taken on a radiance which it transfers to the words of the poems. The thigh of human sympathy has withered slightly,

and the poems lack that permissible indulgence for weakness which one hopes will come in later books. The struggle, however, must have been dramatic, and so are the poems that resulted dramatic.

Like Shapiro, Lowell wishes to fill his verse with the grit and grime of language, and he wonderfully succeeds.

The bones cry for the blood of the white whale,
The fat flukes arch and whack about its ears,
The death-lance churns into the sanctuary,
tears

The gun-blue swingle, heaving like a flail,
And hacks the coiling life out.

It is the sense of spiritual struggle, as extreme and savage as physical fight, which activates these poems. The words are wrestled into place like stones and hang there trembling. Cotton Mather's struggle with the Devil was no less severe and eager than Lowell's struggle with the Holy Ghost. Mather was Devil-haunted and probed his neighbors with his satanic knowledge. Lowell is Christ-haunted and rings his neighbors' ears with these exultant poems.

What he has done has been to carve a niche for Christ in New England granite. In that land in which, he feels, "every dove is sold," in which the nourishment is thin and worn and gutted of its good, he has discovered a way to survival. No need to go into exile, for the true dove will bring traditional food.

I kneel and the wings beat
My cheek. What can the dove of Jesus give
You now but wisdom, exile? Stand and live,
The dove has brought an olive branch to eat.

In another poem he has uttered his conviction of sustenance more dramatically and with that manner of sudden, right, exact image with which his poetry is filled.

... the bough
Cracks with the unpicked apples, and at dawn
The small-mouth bass breaks water, gorged
with spawn.

The rock and sway and thrust of his verse is wholly exemplified in "The Quaker Graveyard in Nantucket." "The sea was still breaking violently and night/Had steamed into our North Atlantic Fleet." This elegy for Warren Winslow is crammed with the sense of the sea, of the Quakers, who had, at least and grimly, their special faith, and with the power of the Catholicism which he manages to make relevant to these times and to Melville and to the surging coast. In one section of the poem he cries out, "Hide, Our steel, Jonas Messias, in Thy side." In a sudden illumination, in one hurl of the hand, the harpoon of Ahab becomes the spear in the side of Christ. If we are to get a native and original and yet tradition-tense poetry, this is the way it will come. Not with a whimper but a bang.

There is bitter criticism of society in these poems, but it is in them not at the level of large accusation but rather at the level of specific, proving detail. He speaks of "Patrick—that Colonial from Rome" and goes on to declare his opinion of those other colonials who had sneered at Rome.

They lied,
My cold-eyed seedy fathers when they died,
Or rather threw their lives away, to fix
Sterile, forbidding nameplates on the bricks
Above a kettle.

But he recalls the great things done before, when "Salem fishermen/Once hung their nimble fleets on the Great Banks."

The map-found names are here: Copley Square, Dunbarton, New Bedford, Boston Basin, Madaket. Lowell has rubbed his poems in the stone and gravel of familiar places, and they have taken on that gritty texture. Yet there is nothing purposefully regional about the poems. The places are there because the

spiritual wind passed over them before it blew the verse into flame. Again, this is the natural and needful way that places must happen in American poetry.

There is too much forced rhetoric in this book. The poems are often cold in their very passion. But here is a direction and a hope. A man has stared at dread and street and vision and has put them all into coiled and striking poetry. "A stray dog's signpost is a crucifix."

W. H. Auden designates *The Age of Anxiety* as an eclogue. Classically an eclogue was a sophisticated conversation in a rustic place. Auden's poem is sophisticated conversation in a Third Avenue bar. The talk and the bar never seem to cohere, and it is one of the faults of the poem that the dialogue never becomes genuinely idiomatic, English phrases clashing with American slang and the two not really merging with the almost theological rumination which is the poem's point. The poem is, in spite of its humble location, a revulsion against earthly things and a praise of spiritual. Even the characters fumble at this meaning. The poem happens on All Soul's night, the evening of the day of prayer for those in purgatory. There is Quant, an old widower, full of scraps of mythology (fragments of religion but not the whole thing), wanting a utopia here but actually seeking immortality; there is Malin, a Canadian officer, trying to pretend that he is seeking only a good time when secretly it is goodness he wants; there is Rosetta, successful young businesswoman, pretending it is mortal love she wishes when it should actually be the love of God; and there is Emble, a middle western kid in the Navy, anxious about his anxiety, which he thinks is his own unique uneasiness of youth but which is actually the search for faith. They are all united by the worry of their time and by

their coming-together in this typical corner of a modern Sodom.

They talk at length, go to a booth, take imaginary journeys through the seven ages of man and the seven stages of suffering, finally go to Rosetta's apartment, where the party dulls; the expected conventional passion between Rosetta and Emble fails when he passes out on the bed from drink, and Malin delivers a long theological comment which dangles recklessly from the body of the poem. The tragedy of these people, if that is not too bold a word, is that they all think that some expedient of this world can solve their problems, whereas nothing can solve, nothing can even alleviate, save the true faith in Christ. I make it dull and blunt, but this is its pattern in the poem. It is sinful pride for man to think he can resolve his own affairs, and it is no good for him to admit weakness if he still persists in self-dependence. Man cannot be "self-resurrected." The poem ends with these lines:

His Truth makes our theories historical sins,
It is where we are wounded that is when He
speaks

Our creaturely cry, concluding His children
In their mad unbelief to have mercy on them
all

As they wait unawares for His World to come.

One is left feeling that this excellent hope has not been born out of the travail of the poem but comes uncertainly onto the early-morning streets like a drunk not quite sure how he got there.

The verse is of great interest. No one today handles the variety of language that Auden does. When he finds no precedent he invents, and when he finds some earlier device he shapes it to his own use. It is not chance that the alliterative meter should have finally been used for a whole poem (with interspersed bits in other forms) after Auden had based many

single lines on it. His tutor at Oxford was the university lecturer on *Piers Plowman*, that marvelous poem of grime and God: "Thanne come Sleuthe al bislabeled, with two slymy eiyen." Auden has quickened the pace of the verse and in doing so has lost much of the original's force and fury and hard impact. That dangerous facility which Auden brings to every subject has almost muddled the clean water here. There are passages of mere verse-making that burst all too seldom into the explosion of "For the huge wild beast of the Unexpected/Leaps on the lax recollecting back." Too often there is the half-amusing, half-merely-cute line, such as "Making bedroom eyes at a beef steak," or the "snap/Verdicts of Sharks." Some of the earlier poems were borrowed from the Old English poems like the "Battle of Maldon," and it has been one of Auden's virtues that he has restored to poetry in our language much of its earlier power and directness.

The characters are insufficiently distinguished by speech. Most of the time, any one of the four could be speaking any of the lines. The old widower speaks indistinguishably from the young sailor, and it is often hard to know when Rosetta is talking. The poem would have carried a firmer conviction if it could have made a greater dialectical difference between the characters. Yet the very point is that all suffer from the same malaise, all seek a similar solution, all agitate their private lives with the public agitation of the times.

There are felicities of language on nearly every page: "O fortunate fluid her fingers caress"; "Hide me, haunt me, in hills to be seen, my visible verb, my very dear"; "Lies and lethargies police the world." Yet these are not enough. The poem hovers between the acute and mov-

ing dramatization of all of us that it should have been and the highly skilful, keenly aware, yet static, presentation that it is. The poem proves again Auden's apparently inexhaustible talent, his ability to create in close succession all the tones of poetry. There is a suppleness in all he does. No one is a more accurate or sympathetic acknowledger of the human condition today. These lines might apply to all the poets I have been discussing:

. . . there is only the flash
Of negative knowledge, the night when, drunk,
one
Staggers to the bathroom and stares in the glass
To meet one's madness. . . .

We belong to our kind,
Are judged as we judge, for all gestures of time
And all species of space respond in our own
Contradictory dialect, the double talk
Of ambiguous bodies, born like us to that
Natural neighborhood which denial itself
Like a friend confirms. . . .

English for Maturity¹

THOMAS CLARK POLLOCK²

IN NOVEMBER, 1857, Oliver Wendell Holmes began his remarks as "The Autocrat of the Breakfast Table" in the first issue of the *Atlantic Monthly* with the words: "I was just going to say, when I was interrupted." His reference was, you may remember, to the fact that in 1832 he had published two articles in the *New England Magazine* under the title, "The Autocrat of the Breakfast Table," and he thought of his comments in 1857 as a continuation of the talk he had begun a quarter of a century before.

In my thinking with you this evening I wish to begin by going back, not twenty-five years, but one, to what I was trying to say about wisdom and folly in the teaching of English at the meeting of the National Council of Teachers of English in San Francisco on Thanksgiving evening, 1947. As I was saying then, when I was interrupted, we teachers of English are, as a part of American education and

of American civilization, just at the beginning of an exciting and arduous adventure whose success or failure will have untold significance for the future of human civilization. That adventure is the attempt really to educate all the sons and daughters of an entire nation. During the last two or three decades the people of America have been deciding that they actually want this done. They have been deciding that education should not be a restricted privilege for the few but an open privilege for all American youth. They have been sending not only their children and adolescents but also their young men and women to the schools to be educated. They have been willing to pay for all this, even—incredible as it would seem if we were not so close to the fact—to pay for the postwar education of veterans in our high schools, colleges, and graduate schools. They have not always been willing to pay for *excellent* education as distinguished from mediocre; but this is true, at least in significant part, because American educators have not always understood and explained clearly enough the difference between educa-

¹ President's address, the National Council of Teachers of English, November 25, 1948.

² Dean of Washington Square College, New York University; author of *The Nature of Literature*, *The English Language in American Education*, etc.

tional excellence and mediocrity. The schools of America need more money for education today if they are to do their job properly; but the heartening fact is that the American people have shown time and again that, when they understand the problem and have reasonable assurance that they will get what they are paying for, they are willing to pay what is really necessary for the best possible education for their sons and daughters.

The great adventure of modern American education has just begun. During recent decades many of the schools have been built, the colleges expanded, the teaching staffs assembled. The students have come to the schools. In 1920 only 32 per cent of adolescents of high-school age attended school; in 1940, 73 per cent. This year about two and one-half million students are enrolled in American colleges and universities. In the past generation we have had, as it were, a shake-down cruise. Now we must settle down to the serious enterprise of trying really to educate all American youth to the extent of their capacities.

I can hardly overemphasize the importance of this adventure. It is not merely something which teachers talk about to fill up time during a holiday. It is an extraordinary historical enterprise, and its success or failure—for, like all true adventures, it may succeed or fail—will have almost illimitable significance for the future lives of human beings on this planet.

Our generation lives in a dynamic world, at a crucial point in human history. There are comparatively static periods of history, in which change is slow and hardly perceptible—like an old steamboat going against a strong current—and in which men and women are fated to live their lives in well-marked

grooves. And there are other periods of history in which the immense forces of human knowledge and desire and energy and will have weakened or broken the old grooves but have not yet found new balance and stability. We live in such a dynamic period, a generation of crisis in which rapid change is inevitable and the only question is the direction of change. "There is a tide in the affairs of men." The strong tide of history which began to swell centuries ago with the Renaissance and the Reformation and the new science is coming quickly to a crest; where and how it will break is, I believe, in large part the task of our generation to determine.

There is no inevitable "wave of the future." Men and women—and especially free men and women, acting intelligently under God and recognizing at once the power of historical tradition, present-day facts, and the ability to will the direction of change—largely determine the course the future will take. We were told by a German voice which is still shrieking in our ears that the Fascist axis would conquer the world and the Nazi regime would rule for a thousand years. They might have, but they did not. We are still being told in confident and contemptuous, if inconsistent, words that a Communist wave will inevitably sweep over the world in the future. It may, but it will not if the great undertaking of American education succeeds—though I am realist enough to recognize that the Quislings do sometimes win for a while and that it is by no means impossible that I may end my days in a Communist concentration camp.

The central point which I wish to emphasize is that the goal of this vast educational adventure is not merely to keep as many students as possible off the streets during schools hours. It is to edu-

cate the youth of America so that they may become truly mature human beings, capable of realizing their native potentialities to the full and of living their lives wisely as civilized men and women in a democratic society. We are trying to do for the many—for the sons and daughters of all the people, without restriction because of race, creed, color, or economic status—what, in the past, education has attempted only for the economically fortunate who were in privileged social categories.

As we proceed with our task, it is important that we keep working steadily toward the central goal: the development toward civilized maturity of each of our students. In the day-by-day work of teaching, however, it is easy to be distracted from this goal, which is, we must recognize, the most difficult to achieve of all the ends toward which men strive. During the past generation we have been too often distracted, I have suggested, by the mere quantitative aspects of the task—by the attempt to get the largest possible percentage of American youth directed toward school and to get enough buildings to house them, enough chairs for them to sit on, and enough teachers to meet the classes. But there are certain other sources of distraction, perhaps subtler and hence more insidious than mere quantity, which I believe we should recognize.

One, and the most insidious, is what I may call superficial democracy: over-emphasis on the leveling tendency, which is more intent on reducing men to the lowest common denominator—on keeping all men down at the same level—than it is in helping every man to grow to his fullest possible height. It is the mass tendency as contrasted with the individualistic tendency in democracy. It is very close to one of the most valuable parts of

our American heritage and should not be understood superficially or dismissed too hastily. Indeed, it should never be dismissed but should be recognized as only one part of a balance. In its best manifestations it is the faith that in some way which we cannot easily understand all men are created free and equal; that we are all sons and daughters of a God who is no respecter of persons; that we are all equal before the law. In the words of the great poet of American democracy, Walt Whitman:

I guess it is a uniform hieroglyphic,
And it means, Sprouting alike in broad zones
and narrow zones,
Growing among black folks as among white,
Kanuck, Tuckahoe, Congressman, Cuff, I give
them the same, I receive them the same.

And again (for one quotation cannot exhaust Whitman):

I speak the pass-word primeval, I give the sign
of democracy,
By God! I will accept nothing which all cannot
have their counterpart of on the same terms.

And yet again:

I do not call one greater and one smaller,
That which fills its period and place is equal to
any.

And yet again:

The spotted hawk swoops by and accuses me,
he complains of my gab and my loitering.
I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp over the roofs of the
world.

But the egalitarian emphasis and the "barbaric yawp" are not the end of the matter, as Whitman well knew, and the more he considered democracy the more he realized that Americans were over-emphasizing the leveling principle at the expense of emphasis on the necessity of developing fully mature human beings. I

have been quoting from "The Song of Myself." Let me quote now from Whitman's *Democratic Vistas*:

For to democracy, the leveler, the unyielding principle of the average, is surely join'd another principle, equally unyielding, closely tracking the first, indispensable to it, opposite (as the sexes are opposite), and whose existence, confronting and even modifying the other, often clashing, paradoxical, yet neither of highest avail without the other, plainly supplies to these grand cosmic politics, and to the launch'd forth mortal dangers of republicanism, today or any day, the counterpart and offset whereby Nature restrains the deadly original relentlessness of all her first-class laws. This second principle is individuality, the pride and centripetal isolation of a human being in himself—identity—personalism. Whatever the name, its acceptance and thorough infusion through the organization of political commonalty now shooting Aurora-like about the world, are of utmost importance, as the principle itself is needed for very life's sake. It forms, in a sort, or is to form, the compensating balance-wheel of the successful working machinery of aggregate America.

And, if we think of it, what does civilization itself rest upon—and what object has it with its religions, arts, schools, &c., but rich, luxuriant, varied personalism? To that, all bends; and it is because toward such result democracy alone, on anything like Nature's scale, breaks up the limitless fallows of humankind, and plants the seed, and gives fair play, that its claims now precede the rest.

And again:

But sternly discarding, shutting our eyes to the glow and grandeur of the general superficial effect [of the democratic ideal] coming down to what is of the only real importance, Personalities, and examining minutely, we question, we ask, Are there, indeed, *men* here worthy of the name? Are there athletes? Are there perfect women, to match the generous material luxuriance? Is there a pervading atmosphere of beautiful manners? Are there crops of fine youths, and majestic old persons? Are there arts worthy freedom and a rich people? Is there a great moral and religious civilization—the only justification of a great material one? Confess that to severe eyes, using the moral

microscope upon humanity, a sort of dry and flat Sahara appears, these cities, crowded with petty grotesques, malformations, phantoms, playing meaningless antics. Confess that everywhere, in shop, street, church, theatre, bar-room, official chair, are pervading flippancy and vulgarity, low cunning, infidelity—everywhere the youth puny, impudent, foppish, prematurely ripe—everywhere an abnormal libidinousness, unhealthy forms, male, female, painted, padded, dyed, chignon'd, muddy complexions, bad blood . . . shallow notions of beauty, with a range of manners, or rather lack of manners, (considering the advantages enjoy'd,) probably the meanest in the world.

Thus the singer of American democracy and the great lover of humanity, Walt Whitman. I think that we have improved somewhat since 1871, and I know that we have developed a large number of fine athletes. Nevertheless, our realistic novelists who have described recently the less desirable aspects of American life—our Dreisers and Faulkners and Hemingways and Sinclair Lewises and Upton Sinclairs and Erskine Caldwells and James Farrells and Tom Wolfes and Richard Wrights and John Steinbecks—have not complained, I am afraid, of lack of material. Certainly—and this is the point—we must not let the leveling tendency blind us to the fact that the development of excellent individuals is the central goal of education in a democracy. We must guard against the tendency to confuse mere physical survival or permanent adolescence with civilized maturity. We must use all the forces of education to help the individual boys and girls and young men and women in America realize their full potential maturity—which is the only true goal and purpose of democracy.

Let me mention more briefly two or three other possible distracting influences, though each is worth at least an essay in itself. These may be considered together, for the purposes of a quick

summary, as examples of emphasis on desirable *means* of education which become overemphasis when the proper *ends* of education are not also strongly stressed. It is especially necessary that we guard against distractions of this sort, for it is one of our prevailing characteristics as a people, as nearly all careful observers of American character have realized, to be fascinated by means and to neglect ends. We like the adventure for its own sake and too often feel that the doctrine of inevitable progress or manifest destiny will in some mysterious way take care of the outcome. We are a gadget-minded generation, delighted with any new method of transportation but less concerned with where it will take us. We like to go along just for the ride. In Edna St. Vincent Millay's very American words: "There isn't a train I wouldn't take,/No matter where it's going."

Education is based on growth. A child's growth from infancy to maturity is not instantaneous; it takes many years and goes through many stages. We must recognize each stage and help the child to grow through it successfully. Too often, however, we are more concerned with helping the child to live happily in one stage of his existence—which we should do, so far as happiness is compatible with growth—than we are with helping the child to develop as quickly as possible into a higher stage of growth. I realize that my saying "as quickly as possible" may bother those who understand the dangers of trying to force a child's growth too quickly. There are dangers here; but I believe we are in less danger of trying to rush our students too abruptly toward maturity than we are of permitting them to remain too long in childish stages of growth or in permanent adolescence.

Often in past years we have been told

that we should build a "child-centered school." In many ways this has been a much-needed rallying cry; but, while there is value in the idea of a child-centered school, there is more value in the idea of a maturity-centered school. The first stresses beginning with the child where he is. But the second stresses the direction in which he should grow. Unless we are content to have a generation of childish adults, we need to have a clear view of the mature adult we wish the child to become.

Perhaps in reaction to overemphasis on the "child-centered school," we have heard much recently about the "community-centered school." This emphasis, too, has been needed in certain ways and is a good rallying cry; but it can be even more dangerous. The "child-centered school" at least recognizes that at the center of education is the child who is to be educated, whereas the "community-centered school" does not stress the personal development of the individual, and it leaves all its major terms undefined. What community—local, national, international, political, religious, intellectual, literary? In what sense is what community to be the center of the school, and what happens to the students?

One other distracting emphasis on means rather than on ends—and the last which I shall mention here—is our recent stress on the importance of motivation in learning. It is true and important for teachers to understand that human beings do not usually learn well unless they desire to learn and that any desire to learn is normally not an isolated fact but part of a larger psychological complex dominated by felt needs and controlling purposes. There is no use bothering about motivation, however, unless we know what we want to motivate our students toward. As I hardly need repeat,

the goal is the fullest possible development of each student into civilized maturity.

It is in the nature of children and adolescents to grow; but they will not necessarily grow into civilized maturity. They can grow down as well as up; they can become psychologically blocked at various stages of their growth. If the great enterprise of American education is to be successful, they need wise teachers who, while understanding and enjoying their students in their current stages of restless immaturity, nevertheless have clearly in sight the goal of true maturity and are primarily concerned with helping their students develop toward it. Students need teachers who can see the man in the boy, the woman in the girl.

We teachers of English are not, as I was saying last year before I was interrupted, responsible for the entire enterprise of American education. It is not our special responsibility to finance the schools or build the buildings, to run the heating plants or manage the cafeterias, to teach the sciences or the social studies. But we are primarily responsible for helping students to grow in two of the most important ways in which human beings must develop if they are to become truly mature and civilized.

First, we must help them to become mature in their use of language. It has been known for centuries, but is always wise for teachers of English to remember, that language is the chief instrument of thought. A man's ability to think is intimately connected with his ability to manipulate the symbols of language. We must help our students at every stage of their growth to develop in their understanding of the complicated symbols of the English language and in their power to use them in thought and communication.

If our students are to become truly mature people, they must, for example, develop the ability to communicate clearly whatever they are able to think; and, still more fundamental, they must learn to clarify their thoughts. This is the primary function of language. Through its wise use our minds become not confused wastebaskets of jumbled impressions and snatches of ideas but trained and disciplined instruments, able to sort out impressions and to arrange ideas and to communicate them clearly to other people. Before the students come to our elementary or high-school or college classrooms, they have developed *some* degree of ability to think and to communicate their thought. But, unless even a college class is truly extraordinary, the ability of most of the students in it to think, to speak, and to write is a long way from civilized maturity. How many of your students, for example, can discuss an important problem with logic and clarity, presenting their ideas persuasively but without undue emotion? Can they outline their thoughts in writing exactly, indicating relations of co-ordination and subordination, and then recognize the strengths and weaknesses of their thoughts as outlined? Are their vocabularies large enough to express all the different things they are capable of thinking about? Can they write a letter on a complex subject which will express exactly what they want to say? In a word, can they clarify and communicate their thoughts like mature human beings?

Can they, further, respond appropriately to the language used by other people? Can they listen intelligently when someone else is speaking? Can they follow the logic of a detailed argument when they hear it—or is their thought easily diverted by some detail which arouses interest or emotion? Can they

read all sorts of printed matter so that they understand exactly what the author was trying to say and yet retain their own critical judgment of the truth or value of what he has written? Can they read easily, and in the ways appropriate to each, a sheet of directions, a lyric poem, a newspaper editorial, a humorous story, a play, and a serious novel? Can they, in brief, use language intelligently to understand the thoughts of others?

Still further, have they learned to know what they are doing when they use language? Language is a powerful tool; but like all tools it is dangerous unless properly used. The instrument of language, which can clarify thought, can also confuse it, even to the point of insanity. The civilized man not only uses language but also controls his use of it. He knows what he is doing with language and what language can do to him. He knows that the sentence he has just written, which he thought at first would communicate his thought exactly to his reader, may actually be misleading if it is not changed; so he changes a word here and puts in a qualifying phrase there. He understands clearly enough what the radio announcer is so persuasively telling him to do; but he doesn't do it because it doesn't fit in with his own plans. He knows that people may cry "Peace! Peace!" when there is no peace. In brief, he does not use language carelessly, thereby misleading both himself and other people; nor does he permit himself to be led hither and yon by the words of other people without his own volition, like a bull with a ring in its nose. He controls his own use of words and his response to language intelligently, like a civilized human being.

In the second place, we must help our students to become mature through the

reading of literature. If language is the central tool which a man must learn to use if he is to be civilized, literature is the supreme civilizing agency. Only through undergoing and learning from experiences of many different kinds do boys and girls become men and women; and only through the civilizing arts of which literature is chief can they enjoy a range and a depth of experience which will permit them to become mature adults rather than to remain permanent children or adolescents. The radio and the movies and the beginnings of television have recently extended the physical limits of literature beyond the printed page, as they have been extended for centuries by the voices of the priest and the bard and by actors on the stage. The great reservoir of literature is, nevertheless, still between the covers of books, and our students need to read many books which will push back the curtains of ignorance, let them experience the thoughts and pleasures and pains of other people, and give them insight into the perennial problems of humanity which lie behind the eyes of men and women. We must help our students to become mature through the reading of literature.

All good teaching starts where the student is; but, even more important, all good teaching knows where it is going. If the great and bold adventure of American education is to succeed, we must have as our constant goal not the present stages of growth of our students but the mature men and women which they may, if properly educated, become. We must know both how civilized our students are and how civilized they are not and must help them to learn to use language expertly and to understand life through literature so that they may become truly mature men and women.

Sample Trends in the College Teaching of English¹

PORTER G. PERRIN²

THE more we look at the activity of conducting work in "English," the more we are struck with the similarities in aims and methods and materials in all of what we refer to as the various school "levels." From the first grade to the nineteenth (the Doctor's degree) we wish for and work for effective communication of fact and thought and feeling and for a full and appropriate response to what deserves to be called "literature." The advance in our field does not consist in a change of aim or of basic methods or of subject matter so much as in a gradually changing emphasis and an increasing range and variety of skill and of response, in the progressive *maturing* of the young people in an important and complex aspect of their behavior.

Some "problems" may be peculiar to the college level, as some subject matter is, but most of them spring, as they do in the elementary and high schools, directly or indirectly from the nature of young people and perhaps even more from our society, especially from its rather narrow peroccupation with practical affairs and its toleration of various and even quite contradictory ideals. The common intellectual climate, oversimplified and sometimes emotionally intensified in academic circles, conditions most that we do and is responsible for many of our shortcomings as well as our successes.

¹ A paper read at the Friday morning general session of the annual meeting of the National Council of Teachers of English held November 25-27 at Chicago.

² University of Washington.

The idiom and procedure of our present Curriculum Study are in many respects foreign to college workers. They do not often think of their field as "the language arts" or draw up tables of "desired outcomes." And yet in looking over catalogues and reports of college-department committees and in reflecting on some recent changes in college programs, I have been struck with how much they have in common with the thinking in other parts of the educational system.

For this morning I have selected a few rather obvious points for discussion from the many that are possible. Though they are based on data gathered in the name of the Curriculum Commission, they have not had the benefit of the collective wisdom of the commission. The topics and the comments on them are a personal selection and should not be taken as representing officially the several committees now hard at work on the Curriculum Study nor as prejudicing in any way their fuller and more authoritative pronouncements to come.

I. THE RANGE OF "ENGLISH"

The label "English" is stretched in colleges to cover at least as much as and I think even more than the "language arts" does in elementary and high schools. A college department of English may include scheduled courses in:

English and American literature, studied historically or critically or for some special purpose

Foreign literature, especially ancient, in translation

Literary criticism and theory

The English language of various periods and courses in philology or linguistics

Speech, both elementary and specialized work, including drama and radio

Composition—elementary work, journalism and other practical forms, and the various imaginative types

Any of these may be found as separate departments, as speech generally is and journalism frequently is, and they may be even further subdivided. But in many institutions they are in one department.

In addition to these relatively staple offerings English departments frequently include much of the institution's effort to orient students to college work, some of the remedial work in language skills, courses in teacher education, and less academically developed subjects such as folklore and proverbs, regional literature, motion pictures, books as works of art, not to mention an occasional staff member's hobby that does not come under any of these.

The problems springing from this range of offerings are many and basic. Obviously it means large and expensive departments. It means a multiplicity of courses, a natural situation that is intensified by the well-known difficulty of dropping a course once it "gets in the catalogue," by the preference of staff members for courses of their own, and by our obvious tendency to subdivide our materials more minutely than the other disciplines do. (In comparison, departments of history, for example, seem to exercise real self-control.)

The most severe problems, however, spring from the differences in temperament more or less typical of teachers specializing in these diverse fields and from the necessarily different trainings they undergo. Many teachers of literature actually cannot read Leonard Bloomfield's *Language* or even a simpler book on the subject, and many other de-

partment members could not read William Empson's *Seven Types of Ambiguity*. Some are trained as natural scientists, as in linguistics or speech correction; some as historians or as critics; some have the peculiar knack it takes to elicit creative work from young people. And besides speaking different professional dialects, they frequently differ in temperament and philosophy.

Although the Curriculum Study does not have statistics on tact and tolerance, I believe that we are succeeding better in communicating with one another and in lessening the disrespect with which the more unthinking and self-centered have tended to hold the materials and methods of other branches of our work.

The Curriculum Study data does point to some successful plans for organizing the various phases of the work. The chairmanships and, in general, the politics of our profession are largely in the hands of the teachers of literature, but no longer so closely or so narrowly held as in the heyday of the literary historians. In smaller departments there are likely to be lieutenants rather specifically responsible for the composition or speech work. Larger departments are coming more and more to a committee organization in which the actual departmental authority rests with an appointed or elected committee that will have representatives of the various divisions of work. We are finding even that one strand of the work may support another both within and without the department.

The lag in proper development is probably most conspicuous in the work in language, in spite of its tremendous scholarly growth in recent years. As the emphasis has shifted from the historical and comparative method of "philology" to the more analytical methods of "linguistics," Old English and Middle Eng-

lish have declined by default and too often have not been replaced by alert scientific courses. English departments have not instituted many separate courses in semantics, general or other, but have obviously absorbed some of its teaching in existing activities and could probably well go further in this. Though there are more courses in current English than formerly, especially in teacher-training institutions, they must frequently be taught by enlightened amateurs whose labors are not sufficient to inform the mass of present and future English teachers on the facts of their language. In spite of real gains there is still a conspicuous and disgraceful lack of rapport between the general work in English and the actual scholarship in language study.

In recent years the principal development of work in speech has, of course, taken place in departments of speech. When the work remains within English departments, it does not show such a proliferation of courses as in the separate departments but on the whole shows a more complete and balanced offering than it formerly did. A major with emphasis on speech is frequently possible, and there is increased attention to the necessary applied courses. The courses themselves do not seem to differ in kind or quality from those offered in departments of speech.

The most conspicuous progress just now is being shown in the renewed activity in composition, both elementary and advanced. Although most freshman courses are still pitched too low, they are moving rapidly from a passive to an active rhetoric, so that the once usual course that opened with a "review of grammar" is beginning to look rather quaint. The change is partly due to the pressure of general education and other curriculum reorganizations that have

brought the course out of its departmental hiding place; partly to the rediscovery of communication as an aim, whether or not in courses labeled with that magical word; and partly from the plain good sense of people trying to plan an effective course. Teachers of composition are now being promoted on nearly an equal footing with teachers of literature, and there are more positions for composition specialists than there are people to fill them. A parallel development is going on in advanced composition. Catalogues suggest that there is considerable uncertainty about intermediate courses but a solid development in the advanced, especially in the imaginative, types of writing. These are increasingly in the hands of teachers who are practicing writers and critics.

In numbers of classes these three strands of work would in most departments constitute about half the total program, and in all at least one-third. Keeping them all moving harmoniously and appropriately to their deserts is a challenge to a department, and one that is being increasingly met with intelligence. Each of them deserves a report in itself. This is a slight indication of their status so that the rest of this paper may be devoted to a selection of points about the work in literature, under three heads: Affiliations of the Work, Basis of Choice of Literature, and Majors' Programs.

2. AFFILIATIONS OF THE WORK IN LITERATURE

For several decades the dominant approach to the study of literature in our colleges—and, because of their influence, in the high schools also—was historical, and the department with which we had the closest affiliation was history. For some time now there has been a lessening of the historical monopoly with competi-

tion from different approaches—social, cultural, aesthetic, analytical, critical—until today the history of English and American literature can be counted as only one of the strands of instruction in literature. The graduate schools do not yet show that they are aware of the extent to which the undergraduate program is now nonhistorical; but that little matter is in part the topic of the College Section meeting tomorrow morning.

It is, of course, difficult to tell from college catalogues the exact emphasis of a course, and sometimes it is difficult even from a syllabus or other more intimate information. An "introduction to literature" may be any one of several things. Although teachers are increasingly concerned that students should enjoy literature, they rarely dare put enjoyment as the first aim and are as skittish as ever of "appreciation," whose connotation seems still to spring from an age less vigorous and more sentimental than ours.

The most obvious and probably the most widespread recent trend has been toward "analysis" of literary works—or "texts," as they are known in the trade. I gather that a large number of the introductory courses, especially in poetry, are strongly analytical. Teachers speak and write of "the discipline of reading" with a gusto that suggests a rather intense preoccupation with detail. There is no question that some such "return to the text" was necessary, even though many historical courses gave more direct attention to reading literature than their critics allow them. What is not clear in the present movement, and in my opinion needs to be clarified, is what follows the analysis—what the student is left with after his detailed scrutiny of image-ry and metaphor and pattern.

From some of the popular textbooks and from the articles of teachers it would

seem that the final stage is indeed a long way from "appreciation" or even from enjoyment; that it emphasizes technique; and that it may not prepare specifically enough for or encourage a definite response to literature, for making the best of it really count in the life of the individual: the text, the poem, lies etherized upon a table. Perhaps this era of analysis may turn out to be more a transition period than its proponents suggest. It may look toward a study of literature that will certainly be closer and richer than much of it in the past has been but that will prepare also for a more thorough and lasting individual experience than much of the present teaching does.

Another current trend is toward a closer relation with the other arts. The most common pattern here is the "humanities" course, most often a study of the various arts in a historical framework, sometimes hardly to be told from the "history of Western civilization." But there are now a number of experiments in approaching the various arts as arts, either in integrated courses or in related term sequences. These occur both at the elementary level, especially in some programs of general education, and at quite advanced levels. Typically they draw on the staffs of different departments, since the uncompromising specialization of recent years and the proprietary attitude of those initiated into a particular art have made it difficult to find staffs for such courses or even to train them.

But much has been learned from experience, and, though completely integrated courses are still rather few, teachers of literature, painting, and music are becoming better acquainted, less suspicious of each other, and more able to bring to students a cumulative rather

than a disjunctive experience in the arts. A younger generation is growing up with more people somewhat at home in more than one art. Perhaps more important than the development of any particular courses is the getting together of people who belong together, who not only can increase each other's knowledge and enjoyment but can join hands in a common front to advance the cause of the arts in a world too easily satisfied with sports and other substitutes for them.

The "social approach" to literature does not seem so common as it was a decade or so ago, at least as the basis for course organization, though it has many individual defenders. The programs in American culture or American civilization have the most conspicuously social emphasis, here also as a rule calling for participation by various departments. It is possible that there may be a future development in the study of the social backgrounds and effects of literature, influenced in part by the importance of communication, "mass" and other, and in part by the interest of some of our more fruitful advanced critics in the interrelations of society and literature. Anthropology, which seems to us the most civilized of the social studies, the one we can feel most at home with, may be the source of a contribution to the study of literature that will be broadly cultural, centrally social, but not bowed down by statistical method or by the rivalry of ideologies.

The two other disciplines that are generally held to offer most for the study of literature—psychology and philosophy—fare differently at our hands. Much of the old antipathy for or fear of psychology persists in our profession, but the fact that some of our best critics are profiting from it—more reasonably and less amateurishly than when psycho-

analysis was a fad—suggests that we ignore it at our peril. While the critics may choose to turn their psychology upon literature and its makers, we as teachers are beginning to find that it offers us help in really reaching individual students, in studying their present tastes and their potentialities.

In spite of the academicism that haunts most departments of philosophy, probably more English programs now recommend or require some work in philosophy than in any other department. This reflects in part the growing concern for criticism, which sooner or later comes back to philosophical premises, and in part an awareness that our differences and ultimately our agreements are philosophically based. For us philosophy may prove to be the integrating discipline that it often claims to be for the curriculum as a whole, the foundation for a method of encouraging a critical enjoyment of literature. We shall bring this about not so much by requiring courses in logic or aesthetics as by becoming acquainted with the various traditions of thought now (and always) current, the different beliefs that lie at the base of our various and sometimes contradictory particular judgments.

These trends to affiliation with the other arts and with philosophy—by no means universal, but yet clearly discernible—are signs that English departments are becoming less self-centered and less self-contained and are taking their place in a rounded educational program. They are also a sign that the study of literature no longer has a single (historical) focus, but a variety of approaches, each making a fruitful contribution to the whole. Our work may become richer—if somewhat less fixed and dogmatic—and make a more complete and lively contribution to individual students if we cultivate fur-

ther these contacts with the other departments of the humanities.

3. BASIS OF THE CHOICE OF LITERATURE

In their answers to a questionnaire on the direction in which they would like to see their work develop, college English teachers showed two outstanding desires: to help make literature count for more in the lives of individual students and to present richer materials in their classes. These wishes are reinforced in articles and in conversation and obviously in the planning of some new courses. The two intents do not always fuse, and in fact sometimes there is conflict between the force of tradition and our knowledge of individual students. Implementing them, of course, is in part a matter of method and quality of teaching, but it would seem to be certainly a matter of what is actually read in and for classes.

In introductory courses the desire for richer materials is obviously leading to more attention to major writers and to important individual works and less to the minor writers who frequently supply the connecting tissue of history. It seems to involve reading more complete works and volumes by individual writers in place of anthologies, a move that textbook publishers are helping in. There are more upper-class literature courses in single writers, beyond the trinity of Chaucer, Shakespeare, and Milton, or in groups of two or three writers who can be brought together for fruitful study. A few of these special courses seem to reflect the taste or knowledge of instructors, and a larger number reflect the critical fashions of the decade—Henry James, the metaphysical poets—but, whatever their content, they allow for an intimate and thorough study of a coherent body of important literature. Such courses are

a symptom that the itch "to cover the field" is giving way to more individual and more intensive work in literature itself.

"Great Books" in the technical sense of Chicago or St. John's have not appreciably affected English programs, as is natural since they are not primarily a selection of literature. The "Colloquium on Important Books" of Columbia has been a more potent influence. To widen the base of important works, most of these courses draw on several literatures, especially on the classics of the "Western literary tradition." Some seem routinely planned, an almost automatic selection of what one responsible department head refers to as "the sacred cows of literature," a gesture to tradition. Often they reflect the genuine enthusiasm of instructors, though perhaps not always taking into account the needs and equipment of students of nineteen or twenty. They tend to be upper-class courses and frequently are for majors or for superior students only. There is obviously a vast difference in probable success between a required or even generally elected course of this sort and one for which the students are carefully selected for ability and interest.

At the freshman and sophomore level, as well as for the upper years, there are a number of courses in world literature. Although these necessarily involve a number of the "important books," they seem often to be based on the survey principle and to resemble the old historical survey of English literature, except that they attempt to cover an even vaster field. A number advertise that they proceed from Homer to Thomas Mann in three, and some even in two, semester hours. Fruitful as these courses are, there seems to be an opportunity for examining them further, perhaps for ex-

tending their length, as one modification of the survey of English literature has been to build it into a continuous four-semester course. Or perhaps a cultural rather than a historical approach might be tried. At any rate the motive to a study of other and especially the older literatures should not be to identify literary allusions but to find what they can say to us today.

A number of the "introductions" to literature are organized upon a quite different plan, facing not so much the tradition of literature as the students, selecting works of literary merit that will make an undoubted impact on the particular group for which it is planned. This is perhaps the usual method when some study of literature is dovetailed with the freshman composition course. It almost has to be the principle when an introductory course is based on rather recent literature. Selecting specifically for students calls for more ingenuity and adventurousness, less of the playing safe and less of the ex officio selection of works that marks the usual course-planning. What a consideration of students' needs and desires means is most clearly seen when the choices are made almost individually. The fullest account of such a plan, Miss Raushenbusch's *Literature as Individual Experience*, an account of the program at Sarah Lawrence College, suggests that English teachers could explore further the impact of particular books on their students—and could take more chances in what is read.

A completely student-centered course isn't possible—in the kindergarten or in a college honors program—but even though we are in a rather conservative or traditional era, I believe that we are beginning an investigation of what literature may affect students and that we are increasingly aware of student potentialities.

Anyway, a study of college programs suggests that today students are meeting more important and less trivial literature than they have previously met.

For some of these developments and for many not mentioned here, teachers have had to go beyond their graduate training, to take some initiative in educating themselves. The prestige and comfortable certainty of that training is probably the chief reason for the continuance of preponderantly historical programs and for the insistence of many that courses with nonhistorical intent should still be historically organized. But many teachers of literature have been able to surmount the unavoidable limitations of their training and to bring new perspectives and new choices of literature to students. Perhaps the shift of emphasis noted here, to higher quality of works read and to greater immediacy of contact with them, will be a weighty factor in what many see as a struggle between our work and the vocational and scientific programs that surround us.

4. MAJORS' PROGRAMS

The recommended or required programs for majors are a symptom of the emphasis or emphases of a department. Departments take this work with varying degrees of seriousness, as do institutions. The typical provision is for a preparatory sophomore course and approximately half of the time of the student's last two years. English majors typically fall toward the minimum of a given institution's requirements in hours. And typically they show more leeway in the selection of courses than do those in other departments. This is made almost necessary by the large number of individual courses offered. A very few departments make almost no general recommendations, though in some of these careful

advising would give direction to individual programs.

The most specifically limited type of program is the one covering or attempting to cover the history of English literature. This is much less common than it was formerly and is found chiefly in the smaller institutions that have not recently revised their programs and in universities in which the historical orientation of a graduate program is reflected at the undergraduate level. Even in historical programs there is more or less variety allowed, usually by calling for a selection of one or more courses from each of a series of indicated chronological groups, intended frequently to insure some work in early periods. A rather recent innovation is a historical survey at the end of the major rather than at the beginning, as an integrating course or a sort of review for comprehensive examinations. There are also senior reading courses in which the individual student apparently fills in gaps in his preparation.

The most common sort of major provides for rather generous election within certain limitations, really calling for a controlled sampling of the various wares of the department. The most commonly required single course, besides some sort of "introduction," is Shakespeare. A student may be required to take one or more period courses, one or more in a literary type, at least one in a single literary figure, one in American literature, one in advanced writing. Although a very few staffs still show a distaste for American literature, and considerably more for recent writing, these divisions of the work are generally attaining an equal footing with English literature, and the American field often enjoys a preferential emphasis. There are a few departments also that regard an understanding

of modern literature as really the goal of the work and so approach recent literature first and orient other work toward it. A number of departments require an advanced composition course and a few one in speech. More often there is an upper limit, and a rather low one, on the number of these expression courses that can be "counted for a major."

There is a distinct movement to offer a selection among majors' patterns rather than to insist on a single one. A good many departments differentiate between those presumably going on to graduate work, who may have a historical program, and those not having that purpose. Obviously, some view with mild distaste the second group, but that is not typical. Many institutions are glad to recognize that English has vocational as well as cultural possibilities.

At best an undergraduate major is not very comprehensive and should not be too ambitious. It usually profits from a selection among aims rather than from an effort to meet all possible aims. A frequent arrangement is to have a required core of courses and to expect about half the work to be concentrated in others with a characteristic subject matter or approach.

These special emphases may be: for those intending further study, a historical or critical or types program; for those having a cultural interest or wishing a program for general education, a similar program or one concentrating in literature of importance or general interest. Other programs might emphasize creative writing; or journalism; or speech, if it is included in the department; or language; or American literature; or secondary-school teaching; or even be individually tailored by a selection of courses centered on some particular topic or legiti-

mate interest of a student. In addition to these, numerous divisional or interdepartmental programs are possible, notably those in American civilization and some involving combinations with philosophy or with the other arts. A department would hardly offer all possible varieties at once but could try to meet as many as possible of the legitimate interests of students and to make maximum use of the talents of its staff.

Such a trend as this is in part a corollary of the more positive note now discernible in discussions of "college English." Disappearing is the despair and snobbishness of pre-war days and the whistling in the dark of the humanities in the early years of the war, the fear of science and the scorn of vocational interests. (Even the attacks on graduate work in English are giving way to constructive suggestions and even to action.) Some still stand apart, but more departments show a conviction that "English" has a variety of functions important for actual people in the actual world. Plans therefore no longer need to be laid down

either in fear or in bravado but on positive and realistic assumptions.

It is perhaps too much to say that the fiddles are tuning in English departments all over America, but there seems to be a tendency to pick up the re-examination of both our premises and our practice that was pushed into the background by the exceptional load of postwar instruction. There is no single recipe but a broadened field of possibilities from which to choose and an opportunity to make decisions on changes by rational discussion rather than by chance, though in education we shall never have completely positive knowledge as a basis. The Curriculum Study can help by making more people aware of what is being done in various places, by showing reasons for specific programs, and perhaps sometimes even by showing their consequences. No single recommendation is likely to emerge but various *possibilities* from which a given department can choose those that best suit its abilities and the needs, desires, and capacities of its students.

Training for Teaching or Research¹

JAMES F. FULLINGTON²

WHETHER we like it or not, we must accept the fact that the vocation of the Ph.D. in English is teaching. There are few other jobs for which his training will specifically fit him. The number of jobs exclusively in literary research probably do not exceed a dozen or so. Society is willing to support the Ph.D. in English

only in his capacity as teacher. It is true that society is willing, somewhat grudgingly, to accept his research activity as secondary or joint activity but not to support it *per se*. If you don't believe this, try to get governmental or private support for an institute of English studies with a staff dedicated exclusively to research.

Personally, I believe society is right. But this is not to deny research training

¹ A paper read at the meeting of the College Section of the National Council of Teachers of English, Saturday, November 27, at Chicago.

² Ohio State University.

to the graduate student. The opposition of teaching and research is as false as the dichotomy of *body* and *soul*. They are not two different things; they are two aspects of the same thing—the study of literature. I suppose that a research worker might never communicate his findings to others—in which case he would not be a teacher. I do not suppose that a teacher in any degree worthy of his profession would never engage in research. No doubt the course preparation of some teachers is confined to cribbing from secondary sources—old lecture notes, textbooks, and histories of literature. But there are few teachers worth their salt who are not regularly engaged in some kind of creative, scholarly activity. What difference if their discoveries are not contributions to knowledge. What difference if they are not publishable. They are contributions to the teacher's knowledge and his growth as a scholar. And it is so obvious that the teacher must be a scholar that to neglect his scholarly training is absurd.

If we examine into the objections which are raised to research training in English, we will find that most of them fall into one of two kinds. The first objection, which often comes from students themselves, is that the specific objects of their seminar projects will be of little or no conceivable use in their subsequent careers. "Of what use is it for me to learn, as I will from this term paper, just what Milton's publishing arrangements were?" Granting that the particular investigation may be esoteric, we might point out that the aim of the project is not simply to learn about Milton's publishers, but to learn, among a number of things, about the methods and materials of research.

The second objection is more seriously founded. It is to a kind of activity

often too exclusively emphasized as suitable for graduate research. Here I refer to that kind of study which simply collects facts, enumerates, orders, catalogues, lists, etc., with no immediate motive beyond embalming the fact in a term-paper, article, or thesis. True, the collection of data is a contribution to knowledge. It is a legitimate and necessary activity in which the graduate student should have some training. But the research exercises of our graduate students should not consist of this sort of thing exclusively or to any considerable extent.

We hardly need continue this analysis. No thoughtful person will want to deny the prospective teacher a sound training in the tools and methods and standards of scholarly investigation. He may wish to narrow or enlarge the concept of research in his own special way. But I believe he will finally admit that a teacher without training for scholarly investigation is not fit to teach in college.

I shall refer to this matter again. But now let us turn to our central question: What kind of graduate training for college English teachers? As a preliminary, however, I would like to consider rather briefly the place of literary studies in the total educational scheme.

We may begin by asserting that college English has no justification or purpose except in what it can contribute to a liberal education. Now I do not propose to define "liberal education." Some half-dozen to a dozen books on the subject have appeared in the last three years, and you may take your pick. However these authors—and we—may differ on details, I believe we will agree that the central concern of a liberal education is man—the nature with which he is endowed, the nature which he can create; the irrevocable conditions imposed upon

human life in its brief journey on this earth; man's relation to the world in which he has his being and to the society of which he is a part; the purpose which can be ascribed to his existence; the goal toward which he moves.

There is more than this to a liberal education; but all the rest is ancillary. The object of the process is not the provision of a livelihood, not the stocking of the mind with polite learning, not—I will even say—the training for citizenship. The object is the refining of the raw animal materials of childhood and youth into a civilized human being, aware of his origins and his potentialities, aware of his moral nature, and aware of his membership in the community of men.

For this audience I need not enlarge upon the peculiar aptitude of literary studies to subserve the ends of liberal education. The pursuit of belles-lettres alone will not, of course, provide all the answers. To comprehend the nature of man, for example, we must go to many fields of knowledge: economics, political science, psychology, genetics, anthropology, sociology, philosophy, religion. Each of these makes its contribution. But each of them murders man to dissect him. The extent to which the doctrine of economic determinism has captured the mind of a generation illustrates the inadequacy of the analytical approach. Literature alone among the academic disciplines can provide the synthesis. Through literature alone can we draw toward a discovery of the complexity and the unity of the whole man.

The primary function of the study of literature, then, is the study of man. Whatever our immediate teaching aim at any moment, the ultimate aim must never be lost sight of. At whatever level or in whatever form literature is presented to the student, from freshman year

through graduate school, our grand objective still obtains. In so far as our teaching ignores or departs from this aim, it is derelict in its duties.

From this point of view it is only for convenience in discussion, and not because of essential differences, that we talk about preparing teachers for majors in English, for technical students, for liberal-arts students, and for graduate students. For each student group the ultimate purpose is the same, the material the same, the attitude and knowledge necessary for the task the same. Granted that the possession of a certain temperament, special knowledge, and special skills may make Professor A most valuable as a director of graduate work and Professor B as a first-rate teacher of sophomores, both A and B ideally should have the same basic training.

Before a factory designer can lay out the machine and manual operations which are to take place along his production line, he must determine the kind of product he wants to come off the end of the assembly belt. Similarly, before we prescribe a certain graduate training for our prospective teachers, we must determine the kind of person we want to manufacture.

We must keep our eye on the object here. The man is central, not what he knows. For what he knows will be of little benefit to us unless it can be directed to good purposes.

First of all, this prospective teacher should himself exemplify the liberally educated man, to whom nothing that is human is alien. I suspect that it is a deficiency in this respect which lies behind the complaints of a large number of college deans about the lack of breadth in the products of graduate schools. Three or four years ago a questionnaire was circulated by Dean Alpheus Smith, late

of our graduate school. The one comment in the replies which stood out above all others was that Ph.D.'s are not broadly enough trained. How far this complaint applied to English Ph.D.'s is not discoverable. But we will have to recognize that teachers in the humanities must have wide-ranging interests and knowledge. Teachers of English, especially, like Herr Teufelsdröckh, must be professors of Things in General.

Second, our teacher should have a speculative mind, curious about human nature and human problems, capable of ripening in human wisdom as the result of his direct observation as well as of the "ordered experience" which is literature. He should be sensitive to people and human values as well as to artistic and literary values.

Third, he should have a love for truth and a desire for understanding along with the trained and discriminating mind necessary for scholarly pursuits.

Fourth, he should be capable of and in the process of developing convictions. This is another way of saying that he should be establishing a personal set of values. And this is another way of saying that his view of man and society should be essentially *moral*. Here I do not mean to prescribe a specific code of behavior. I do mean that the teacher should have some conception of a way of life that is good and of behavior that is favorable or prejudicial to that way of life. In short, I want my teacher to stand for something—to himself and to others.

Finally, I believe that the prospective teacher with such attitudes and powers in himself, valuing them and prizing them, should be convinced that the highest mission on earth is to inculcate such attitudes and powers in others. Is this a bromide? Not at all in the sense I intend. Plenty of teachers have the conviction of

a mission, but for many of them the mission is to teach Shakespeare or poetry or the ideals of the Romantic movement. This they do with verve and vigor, while they daily complain of their students' lack of interest in the intellectual life, of their stupidity, and of their unsuitability for a college education.

Now some will argue that many of the qualities I demand are innate or at least beyond the power of a graduate school to develop. To this I simply answer that *most* of them can be encouraged or developed. I confess that we cannot form this man in three years of graduate study. Ideally, we should begin with our teacher at birth, or even before. Since we cannot do this, we must start working on him as soon as he enters college. Here he should get breadth of outlook, breadth of knowledge, and the basic attitudes and understandings of the educated man.

The undergraduate college is the place for developing breadth, so much so that I would urge prospective graduate students in English not to major in English as undergraduates. The graduate training can provide the specialization. And with this, it should continue and refine the fundamental work of the college.

And now for the special training of the college teacher of English. It can hardly be denied that Ph.D. training during the past half-century has either ignored preparation for college teaching or provided it only obliquely. The familiar and glaring example is the almost complete unpreparedness of the Ph.D. without teaching experience for his first, most frequent, and most difficult job—freshman composition. This situation is so well known that it requires no elaboration; it is so preposterous that it would be inconceivable if we did not know it to be so. Somewhat less obvious, but only by contrast, is the absence from most graduate

requirements of work in the principles and *practice* of criticism—courses aimed not simply at historical principles but at fundamental problems of aesthetics, interpretation, evaluation, the things paramount in the teacher's daily classroom work with literature. In the past dozen or more years we have begun to remedy this defect, but we have no more than begun.

If I may generalize and oversimplify, I will say that the conventional Ph.D. program is concerned primarily with literary history. Whatever the student gets from his work in the nature of aesthetic sensitivity, perception of human values, of moral significances, critical acumen, is obtained as a by-product—from professors or from his fellow-students, who in their bull sessions may conduct more pertinent discussions than those in the classroom.

It is not worth while exhaustively to search out the causes of this condition. It does not result from diabolical perversity in professors. Nor have the results been unqualifiedly evil. There are good teachers in our graduate schools, and, despite the system, good teaching has been done and good teachers have been produced. But to do a better job, we must change three conscious or subconscious attitudes: that graduate study is somehow good in itself, that training in one kind of research is as good as training in any other, and that teachers are born, not made.

It is easy to speak positively in the very general terms which have characterized my remarks thus far. But I now come to the point at which I must specify a program. This I advance, with considerable humility, not as a proposal of courses or as a rigid pattern to apply in every graduate school. Local traditions and personalities must always deter-

mine, and each school must make its own adjustment.

Let me now itemize the fields in which training or instruction should be given. I will present them, not in order of importance but from old to new.

1. *Literary history*.—Of course the student should have something between a bowing acquaintance and a friendship with the whole field of English letters. Much of this he would have obtained as an undergraduate. In seminars he should delve more deeply into a couple of periods. Since time for the study of literary history will be limited, such work ought to center on the most significant figures, the richest periods, the most revealing phenomena. Always, I would hope, the literary phenomena would be considered in connection with the total culture of which the literature is a product and a part.

2. *Research techniques and bibliography*.—This can be handled either in a separate course or as an integral part of every seminar. I do not propose anything like the M.A. thesis-writing course, but a stiff training in library and bibliographical tools and in research problems and methods. At Ohio State University we have a very successful course required at the beginning of Ph.D. work. It is a quarter (i.e., semester) course. Aside from bibliography it touches upon such things as microfilm, photostats, major libraries and their resources, printing practices, scholarly journals and their conventions, etc. During the quarter, six or eight staff members actively working on research talk to the class on their peculiar problems. Throughout, the emphasis is upon scholarship as a profession which possesses specialized techniques and tools. Our students sweat blood in it, but generally concede it to be the most helpful course in the program.

3. *Linguistics—usage.*—This I do not propose as a discipline valuable in itself or as a tool for subsequent work in linguistics or medieval studies. The aim should be an understanding of the development of the English language, the linguistic principles that are operative in the language, perhaps some general linguistic principles, and special phenomena of the language. The materials and organization of the course will be determined by a recognition that a fairly thorough understanding of the English language and the forces which have formed it and continue to form it are essential to the teacher of composition and literature. The training should be more thorough than that provided in the usual course on history of the language. It should be less specialized than the conventional Old English and Middle English language courses. It should devote considerable time to modern English usage.

4. *Principles and practice of literary criticism.*—Here we should have a formal course or courses in critical theory, aesthetics, and literary interpretation, with the emphasis throughout on practice. Definite attempts should be made to apply this training in other graduate courses.

5. *Creative writing.*—Whether or not we give a course in the subject, a fairly high degree of competence should be prerequisite to granting the Ph.D. The student should submit, in course or out, several pieces of writing of an original, creative nature. They might include fiction, poetry, interpretive or critical essays, biographical studies, etc. And they should be reasonably finished literary products.

6. *Professional problems.*—Some means must be found through either courses,

graduate clubs, or informal required discussion groups to induct the student into the profession. I have in mind something like the navy indoctrination course. The possible list of topics is inexhaustible: the responsibilities of the professional man as teacher and as scholar, the aims of English teaching, the aims of literary scholarship, professional ethics and other professional problems as exemplified in the *Bulletin* of the A.A.U.P., college and university organization. I am thinking of the kind of professional know-how which most, if not all of us, pick up through the years and which would have saved many of us from blunders and grief if we had only had it earlier.

7. *The teaching of composition.*—This falls into two phases: (1) classroom procedure and techniques and (2) the evaluation and criticism of student writing—which covers such matters as rhetoric, grammar, punctuation, usage, etc. The second seems more important to me than the first. I remember my own struggles as a beginner—this sentence in a theme I knew to be bad, but why, I couldn't explain to myself or the student. Now, like most old-timers, after a brief glance at a page I can make a diagnosis and prescribe medication. The average young teacher takes a long time to gain this mastery. There is no reason under heaven for not teaching him.

In comparison, classroom techniques are easy. At Ohio State, where we have many teaching assistants, we take care of this training by careful supervision, group meetings, individual conferences with supervisors. We require a Ph.D. candidate to serve as a teaching assistant for at least two quarters sometime in his career. I do not believe we have solved the problem. We need, I think, more formalized instruction on theme-handling, rhetoric, grammar, and usage. This, com-

bined with supervised class work, should do the job. Institutions without teaching assistants will have to provide other forms of instruction; but they cannot avoid the responsibility.

8. *The dissertation.*—The dissertation ideally ought to be the exercise in which the diverse scholarly attainments of college and graduate years are brought together in one grand demonstration. If this is impossible, the question may be raised whether the dissertation is justified and whether it should not be abandoned or whether a series of lesser, more satisfactory final exercises should not be substituted in its stead. This question I do not propose to answer, but I raise it as one deserving reflection.

If graduate training is informed by the educational ideals I have suggested, then the dissertation, or whatever takes its place, should exemplify the high level of original, creative effort for which the training stands. Some dissertations being produced today no doubt meet this requirement. Others do not. I would in-

clude among unsatisfactory dissertations those which are simply descriptive in nature—bibliographies, frequency counts, source data, analogues, word lists, editing, and similar factual collections. This is not to condemn such investigations. They have their place and purpose. But these are the means, not the ends, of scholarship. To accept them as the final task, as the culminating effort in a long program of training, is to mislabel and distort.

Among obviously acceptable kinds of dissertation subjects would be biography, imaginative literature, critical studies, evaluations, interpretations. Less weight would be attached in the final judgment of the job to the factor of "contribution to knowledge" than to perceptiveness, creativeness, and originality.

Well, there is my program. I leave it to your mercies with only one concluding remark. I will not insist upon a single item among my formal specifications so long as the spirit is observed. For it is the spirit, not the law, which giveth life.

Hamlet and Freud

MARSHALL W. STEARNS¹

THE time is passing when a critic of literature in general or of *Hamlet* in particular can win the respect of an intelligent audience by refusing to deal with Freudian thought. As Herbert Muller observes, Freud's "basic contribution is as original as it is incontestable, and beyond the power of criticism to destroy." With this opinion both Kenneth Burke and Lionel Trilling, for example, concur; yet the large group of critics who are loosely termed "Shakespearean scholars"

are virtually united in ignoring Freud's forty-nine-year-old comments on *Hamlet* as well as the more recent developments in the field of psychoanalysis.

There have been at least four typical attitudes toward the Freudian interpretation of *Hamlet* among Shakespearean scholars. The most general is to ignore it, as did Kittredge and Caroline Spurgeon. The more modern attitude is to label it "demolished," as does Draper, or an "obvious brainstorm," as does Hankins. A third attitude—a combination of the

¹ Cornell University, Ithaca, N.Y.

first two—is to attack it obliquely, deducing generously from Shakespeare's works (as does Schücking) the poet's "indomitable courage, self-sacrificing love and magnanimity, with above all, a respect for human dignity"; or more pointedly (as does Stoll) stating flatly that Shakespeare's "imagination is normal . . . he knows little of perversion or degeneration."

The fourth attitude, which by implication recognizes the existence of a problem, consists of suggesting a happier alternative. Thus, Campbell contends that Hamlet's "sex-nausea" is the "proper attitude for an [Elizabethan] satirist to assume towards the sins of sex"; while Bundy, and others, fall back on Elizabethan psychology, claiming that Hamlet's references to sex provide a "typical example of the 'humour' of a melancholic."

Two critics have faced the problem which Freud attempted to solve. Citing an impressive amount of evidence, Logan Pearsall Smith writes that "if any deductions are to be made from Shakespeare's writings about his nature, an excessive and almost morbid sensuality must have been part of his endowment." Dover Wilson goes further. Speaking of "the strain of sex-nausea" in Shakespeare, Wilson concludes:

That it was not a mere trick found useful to a practicing dramatist is, I think, proved by its presence in the ravings of Lear, where there is no dramatic reason for it at all . . . that "couch for luxury and damned incest," which, unseen, is ever present to the mind of Hamlet and of the audience, is, I think, symbolic. Far more than the murder, it is this which transforms the Prince's imagination into something "as foul as Vulcan's stithy." The imagination of Othello is as foul and more explicit. Even Lear, as I have just said, broods "over the nasty sty" and begs "an ounce of civet to sweeten his imagination," while to Posthumus and Leontes is given utterance scarcely less outspoken than Othello's.

Above all in *Timon of Athens*, which breathes a hatred of mankind which rivals Swift's, nearly a whole act is devoted to the unsavoury topic. Collect these passages together, face them as they should be faced, and the defiled imagination of which Shakespeare writes so often, and depicts in metaphor so nakedly material, must be his own.

Wilson mentions Freud, however, only to dismiss him and proceeds to add his own explanation: Shakespeare's sex-nausea is caused by some unidentified "personal jealousy."

Smith and Wilson are practically unique among Shakespearean scholars in assuming that these passages contain an autobiographical element. There may be some irony in the fact that this assumption might not have occurred to either critic if he had not lived in an age permeated by Freudian thought. In more recent times, the psychoanalytic interpretation of *Hamlet* has received qualified approval in the passing remarks of nonacademic critics. Lionel Trilling says, for example, that "there is, I think, nothing to be quarrelled with in the statement that there is an Oedipus complex situation in *Hamlet*"; and Herbert Muller observes further that the Freudian strategy may have penetrated "the secret of Shakespeare's unconscious intention."

The fact is that the psychoanalytic interpretation of literature in general and of *Hamlet* in particular does have a limited value. Any opinion on this question, however, would be inadequate without a critical understanding of the origin and development of Freudian thought on the subject.

I

In a footnote to *Die Traumdeutung* (1900), Freud suggests that "Shake-

speare's *Hamlet* is rooted in the same soil as *Oedipus Rex*." Freud attributes the fact that the Oedipus pattern is openly worked out in *Oedipus Rex* and disguised in *Hamlet* to the growth of repression in the history of civilization. Remarking that no satisfactory explanation has been offered for the basic problem in *Hamlet*, namely, "Hamlet's hesitation to accomplish the avenging task which has been assigned to him," Freud observes that the correct explanation may be found in the "peculiar nature" of Hamlet's task:

Hamlet can do everything but take vengeance upon the man who has put his father out of the way, and has taken his father's place with his mother—upon the man who shows him the realization of his repressed childhood wishes. The loathing which ought to drive him to revenge is thus replaced in him by self-reproaches, by conscientious scruples, which represent to him that he himself is no better than the murderer whom he is to punish.

Reasoning from evidence in the play and elsewhere, Freud concludes that Hamlet is unaware of this conflict within himself and that this conflict is the product of a similar state of mind in Shakespeare himself.

Freud then points to the external evidence that *Hamlet* was written soon after the death of Shakespeare's father, that Shakespeare's short-lived son was named "Hamnet," and that an almost contemporary play of the poet's, *Macbeth*, deals with the allied theme of childlessness. Perhaps I should note in passing the circular logic involved in establishing an interpretation by an appeal to the facts of the poet's life, and then attempting to cast light on the poet's life by applying this interpretation. Freud concludes with the qualifying remarks:

Just as all neurotic symptoms, like dreams themselves, are capable of hyper-interpretation,

and even require such hyper-interpretation before they become perfectly intelligible, so every genuine poetical creation must have proceeded from more than one motive, more than one impulse in the mind of the poet, and must admit of more than one interpretation. I have here attempted to interpret only the deepest stratum of impulses in the mind of the creative poet.

Thus, in the process of disclaiming any complete explanation of the creative genius, Freud makes the statement that he has discovered the most important, underlying cause.

II

In 1911, Ernest Jones developed Freud's footnote into a brilliant monograph of ninety-eight pages, an effort which received Freud's explicit approval in the third edition of *Die Traumdeutung*. As the most authoritative and extensive presentation of the strict Freudian interpretation of *Hamlet*, Jones's monograph deserves close consideration.

At the outset, Jones, who shows an excellent grasp of the Shakespearean scholarship of the day, assembles comments to the effect that *Hamlet* is the poet's most autobiographical play. How central this literary judgment is to the Freudian hypothesis becomes clear, I think, when it is remembered that the analysis of a work of art can be based only upon the pattern of psychoanalytic thought, not on the scientific application of the psychoanalytic technique to a living patient. Thus, Jones can apply only the technique of dream analysis to Shakespeare's symbols; he must work without the analysand's free association with the details of the dream, an element of the psychoanalytic strategy which Freud generally emphasized. This limitation is real but not necessarily fatal. As Kenneth Burke observes:

The critic should adopt a variant of the free-association method. One obviously cannot invite an author, especially a dead author, to oblige him by telling what the author thinks of when the critic isolates some detail or other for improvisation. But what he can do is to note the context of imagery and ideas in which an image takes its place . . . until finally . . . one grasps its significance as motivation.

Burke, I suppose, is suggesting a more modest approach than that attempted by Jones, but the end results may well be similar. It is one of the limitations of Caroline Spurgeon's book on Shakespeare's imagery that, while ably adopting this approach, she resolutely refuses to have anything to do with the poet's references to sex.

Jones proceeds to the numerous explanations of Hamlet's vacillation as expounded by various groups of critics, rejecting persuasively the theories that Hamlet is incapable of action, that external difficulties are too great for Hamlet, and that Hamlet has doubts about the legitimacy of his revenge. To rebut the explanation that the play as it stands is imperfect and incoherent, however, Jones points to the play's "lasting popularity," forgetting for the moment that, for whatever the cause, there was a time when *Hamlet* was not popular. Nevertheless, the point seems to be well taken. "The task was a possible one," says Jones, "and was regarded as such by Hamlet."

Resurrecting the view of Baumgart and Kohler, namely, that Hamlet's ethical objection to revenge was not fully conscious, Jones observes that this view points in the right direction and, turning immediately to Bradley's remark that Hamlet's unconscious detestation of his task is so great that it "enables him actually to forget it for periods," he describes this comment as a penetrating insight along psychoanalytic lines. Subsequently, Jones enumerates the changing

reasons which Hamlet gives for his delay, labeling them all false pretexts and adding that "the more intense and the more obscure is a given case of deep mental conflict, the more certainly will it be found on adequate analysis to centre about a sexual problem."

Among those unacquainted with the development of Freudian thought, such flat assertions are perhaps the cause of more antagonism, conscious and unconscious, than any other single factor. It is extremely doubtful, however, whether a first-rate modern analyst would make such a statement today. Freud's emphasis upon sexuality has been greatly exaggerated in the lay mind, while he himself has been known to deny vehemently that his psychology is pan-sexual. In point of fact, Freud's libido theory was never finally defined by its inventor, although he gradually broadened it from the sexual "instinct" (a clearly inadequate concept) to what Karen Horney terms the "total non-specific sexual energy" (a concept dangerously close to tautology). Recent analysts, who subscribe to the principle of psychobiological totality, have successfully readapted Freud's concept in a less prominent role. Working from a principle first established by embryology—that in all phases of development total integration precedes individuation—they have concluded logically that the most fundamental force is integrative and that the sexual pattern is only part of a more fundamental life pattern. Hence Jones's assumption applies only to a part, although a very important part, of the total personality problem; he may be dealing with an effect rather than a cause.

Turning to the problem of what Hamlet is repressing, Jones notes that Hamlet is more upset by his mother's misconduct than by his father's murder; in fact,

Hamlet's soliloquy, in which he contemplates suicide (Act I, Scene 2), occurs before Hamlet is aware of his father's murder but after he knows of his mother's hasty remarriage. This point had been stressed by Furnival and developed by Bradley to explain Hamlet's delay in terms of the "moral shock of the sudden ghastly disclosure of his mother's true nature"—an insight which most Shakespearean scholars (with the exception of Granville-Barker) ignore. If we accept unquestioningly the conventional standards of the causes of deep emotions, Jones observes, this interpretation would be adequate; but Jones does not believe that such circumstances would turn a healthy mind to thoughts of suicide.

Accordingly, Jones delivers his own hypothesis—"the deepest source of the world-old conflict between father and son, between the younger and the older generation, the favorite theme of so many poets and writers, the central *motif* of most mythologies and religions"—namely, the Oedipus complex:

How if, in fact, Hamlet had in years gone by, as a child, bitterly resented having had to share his mother's affection even with his own father, had regarded him as a rival, and had secretly wished him out of the way so that he might enjoy undisputed and undisturbed the monopoly of that affection? If such thoughts had been present in his mind in childhood days they evidently would have been "repressed," and all traces of them obliterated, by filial piety and other educative influences. The actual realization of his early wish in the death of his father at the hands of a jealous rival, would then have stimulated into activity these "repressed" memories, which would have produced in the form of depression and other suffering, an obscure aftermath of his childhood's conflict.

In support of this hypothesis, Jones examines Hamlet's attitude toward the other characters in the play, concluding that the intensity of Hamlet's repression is the guide to the bitterness of his out-

burst against Ophelia and his physical disgust in the bedroom scene with his mother. Here is a specific answer to the query Dover Wilson raises. Further, the more vigorously Hamlet denounces his uncle, the more powerfully he stimulates his own repressed complexes. "Hamlet's moral fate," concludes Jones, "is bound up with his uncle's for good or ill."

At this point I think the reader might well question the double-edged logic with which Jones interprets Hamlet's attitude toward the other characters. For example: when Hamlet is rude to Gertrude, Jones would describe it as a reaction caused by his repressed love for her; when Hamlet is polite to Gertrude, it is his unconscious love for her asserting itself. This objection would be well taken but of doubtful importance. As Kenneth Burke remarks in another connection:

You may demur at that, pointing out that Freud has developed a "heads I win, tails you lose" mode of discourse here. But I maintain that, in doing so, you have contributed nothing . . . nothing but an alternative explanation is worth the effort of discussion here. Freud's terminology is a dictionary, a lexicon for charting a vastly complex and hitherto largely uncharted field. You can't refute a dictionary. The only profitable answer to a dictionary is another one.

The validity of Jones's hypothesis depends upon much more fundamental considerations.

For instance, how valid is the theory of the Oedipus complex, the concept upon which the Freudian interpretation of *Hamlet* and many other literary compositions depends? The Oedipus complex is based largely upon Freud's theory of the libido which, as I have noted, is inadequate. Specifically, the strict Freudians regard the Oedipus complex as a basic psychological determinant which tends to be biological in origin and therefore ubiquitous. This is in accord with

the static concepts and instinct theories of Freud's day. But more recently anthropologists have demonstrated that fixations of this nature may be culturally determined, and many modern analysts have concluded that the Oedipus complex is occasionally more of a symptom than a cause of environmental maladjustment. I do not mean to deny the frequent existence of the Oedipus pattern but rather to classify it as one factor among others of equal and often greater importance, such as the emotional forces which Karen Horney lumps together under the phrase "basic anxiety."

Jones concludes his monograph with a study of Shakespeare's sources, a history of the play, a survey of the Oedipus complex in the other plays of Shakespeare, and a lengthy study of the Oedipus legend in literature and folklore. Remarking that it is beside the point to inquire into the poet's conscious intention, Jones delivers his main hypothesis (stated earlier in the monograph): The play's great merit is due to the fact that "the hero, the poet, and the audience are all profoundly moved by feelings due to a conflict of the source of which they are unaware."

III

Although the medical practitioners, like the Shakespearean scholars, will have nothing to do with Freud, the psychoanalysts have written papers on every possible literary composition, from Chaucer's *Book of the Duchess* and Dunbar's *Tretis of the Tua Marit Wemen and the Wedo* to the works of Ibsen, Strindberg, D. H. Lawrence, and Kafka. Some of these articles are interesting, but most of them, since they fail to take into account the developments in the field since Freud, are monotonously similar. Frequently they present a more or less mechanical application of strict Freudian

theory to a literary composition, while the most noticeable variation in treatment consists in the amount of detail from the work discussed which the ingenuity of the analyst can fit into the Freudian framework.

Since the Freud-Jones interpretation, two typical articles have appeared in the psychoanalytic journals on *Hamlet*. In 1928, Norman J. Symonds subjected the graveyard scene of the play to the most minute analysis, corroborating Freud's hypothesis in great detail. In 1929, Ella Sharpe analyzed *Hamlet* as a "tragedy of impatience," arriving at similar conclusions. Miss Sharpe does, however, raise the problem of the process of artistic creation:

One needs to think in terms of the creator, not in terms of Hamlet . . . the poet is not Hamlet. Hamlet is what he might have been if he had not written the play of *Hamlet*. . . So Shakespeare, having externalized and elaborated the inner conflict on his father's death, kept the course of sanity. It is perhaps the range and depth of this power to dramatize the inner forces of the soul that made him at once the world's greatest playwright and a simple normal man.

Whatever relief the reader may feel in hearing a psychoanalyst refer to Shakespeare as a "simple normal man" must be tempered immediately. Miss Sharpe feels that the poet kept from going insane only by writing *Hamlet*. The simpleness and normality of this alternative is doubtful, while the implication that Hamlet is insane is incorrect. The cause of this fundamentally Freudian confusion, however, lies deeper and will be mentioned in connection with Freud's theory of art.

One of the more recent (1944) psychoanalytic interpretations of *Hamlet* occurs in the passing remarks of Edmund Bergler, who has been successful in treating living authors. Bergler adds a sub-basement to the Freudian structure. Ac-

cepting the theory that art is the expression of unconscious phantasies, he raises a logical query concerning Stendhal, Diderot, and others who were consciously explicit in the description of their own Oedipal symptoms. To the possible dismay of the older psychoanalysts, who discovered such passages with a shock of confirmation when the Oedipus complex was still on trial, Bergler concludes that these *conscious* manifestations are simply a defense mechanism against the other horn of the Freudian dilemma—homosexuality. Thus, the obvious Oedipus complex in *Hamlet* "originated as a means of defense against a more deeply imbedded conflict." The reader is justified in concluding that, at least in the case of *Hamlet*, those disciples of Freud who limit themselves to embroidering upon the fundamentals of the master are gilding an already overdecorated lily.

IV

What can Freudian thought be said to contribute to the study of *Hamlet*? Misunderstandings on this point have been as numerous as they have been violent. Freud himself said that his analytic method "can do nothing toward elucidating the nature of the artistic gift nor can it explain the means by which the artist works—artistic technique." In other words, the Freudians would not pretend to judge whether or not Shakespeare is a great poet or *Hamlet* a great play; on the subject of what constitutes genius, and the problems of form, tone, feeling, and style—the technical factors which make much of the difference between a great and an inferior play—they have nothing to say. They are concerned with content alone, and from the content of *Hamlet* they would deduce only Shakespeare's unconscious intention. This apparently simple deduction, which can never be

fully proved or disproved, has wide implications however, for, if it is acceptable, the Freudians can then suggest an additional reason for Hamlet's delay and the play's popularity, as well as an insight into the character of Shakespeare as a private citizen.

I have reserved for mention at this point one of the most fundamental inadequacies of the Freudian interpretation of art, namely, the version of the creative process. Freud regarded literature with great respect, since, among other things, it frequently anticipated his own insights into character and personality; but he gave it an ignominious position in his rather arbitrary epistemology. At best, Freud felt that art reduced mental tensions; that it worked as a "substitute gratification," rewarding artists for their contribution to culture; that it aided in the common experiencing of worth-while emotions; and that it kept alive man's cultural heritage. This is the bright side of the coin.

In practice, Freud concluded that art was a "technique for evading infantile guilt while expressing, more or less elaborately and unconsciously, phantasies of a universal nature." It is impossible to escape the conclusion that Freud considered art an illusion, harmless because it did not attempt to be anything more than an illusion. He also speaks of art as a beneficial narcotic, implying that the artist differs from the neurotic only in the fact that the artist can return cheerfully to reality after he has completed his creative activity. Freud does, however, make an exception for a "few people who are, one might say, obsessed by art," and who make an "attack on the realm of reality." This exception, it seems, would have to apply to all the great artists of all time.

The flaws in Freud's theory of artistic

creation are manifest. If adopted, the theory leads to the conclusion of Miss Sharpe, mentioned earlier, that Shakespeare kept from going insane only by writing *Hamlet*. Actually, although it is true that art shares some of the qualities of neurosis for, since it cannot exist in a vacuum it has certain dream elements and is a mode of self-expression, art is also, in the words of Kenneth Burke, "conscious graph and communication." A great artist is in command of his illusions, making them serve the purpose of a more concrete relation to reality, while the neurotic is frequently possessed by his. Freud's view, which is based upon a narrow, hedonistic concept of artistic creation, fits the rest of his theories excellently but constitutes another point at which the Freudian interpretation of *Hamlet* must be qualified.

In the course of this sketch I have attempted to indicate some of the limitations to the strict Freudian interpretation of literature in general and to *Hamlet* in particular, from incidental aberrations in logic, through the difficulties of dealing with a manuscript rather than a living author, to the varying and sometimes unimportant inadequacies of Freud's libido theory, the Oedipus complex, and his concept of artistic creation. None of these limitations, however, constitutes a refutation of the entire Freudian hypothesis, although each tends to narrow the comprehensiveness and applicability of the theory as a whole. On many fundamental points modern analysis has affirmed the essential truth of Freud's conclusions.

As is the case with all biographical material, Freud's interpretation contributes, however slightly, to a fuller understanding of the artist's work. Kenneth Burke remarks:

Only if we eliminate biography entirely as a relevant fact about poetic organization can we

eliminate the importance of the psychoanalyst's search for universal patterns of biography . . . and we can eliminate biography as a relevant fact about poetic organization only if we consider the work of art as if it were written neither by people nor for people, involving neither inducements nor resistances.

Further, there is no virtue in ignoring Freud's interpretation of *Hamlet*, and there is some value in adding his admittedly marginal theories to our total picture of what the play may "mean." To ignore Freud's interpretation among the many critical theories to which the play has given birth is neither broad-minded nor scholarly.

Specifically, although it is impossible to accept it in every detail or as the only explanation of the problem of *Hamlet*, the Freudian hypothesis is the only interpretation which attempts a logical explanation of Shakespeare's sex-nausea, a characteristic of the poet's work which Dover Wilson and others have fully recognized, as well as the bitterness and intensity of Hamlet's remarks to Ophelia and Gertrude. In so doing, Freudian thought has shed some light upon a sadly neglected problem of Shakespearean criticism.

As Lionel Trilling says, "the Freudian psychology is . . . the only systematic account of human nature which, in point of subtlety and complexity, of interest and tragic power, deserves to stand beside the chaotic accumulation of insights which literature has made over the centuries." Perhaps Freud's greatest contribution to literary criticism is in the province of imagery and symbolism, which he and later authors have established as the source of unconscious revelations of the author's mind and character. "In the depths of his imagery," says Burke, "an artist cannot lie," and in this direction the future contribution of Freudian thought to literary criticism may well be found.

Joseph Conrad and Revolution

ROBERT F. HAUGH¹

WHEN Joseph Conrad's name comes up in a literary discussion, two statements inevitably will be made before many minutes have passed. One, that Conrad wrote awkwardly when ashore, being truly at home only with the sea. Such a remark usually brings a heated denial from at least one Conradian present and an equally rash statement that he would have been as great if he had never gone to sea. The other inevitable opinion is that Conrad took no interest in political affairs and never really worked them into his novels. He was an "exotic" writer, not interested in the social and economic movements of his time. Indeed, several critics have put into print such a judgment of Conrad. R. L. Megroz said: "Conrad's political and historical conceptions are but the more superficial side of his conscious thinking, although they do reflect innate feeling."²

When one points out that Conrad wrote several novels and short stories concerned with the very political theme of revolution—*Nostromo*, *The Secret Agent*, *Under Western Eyes*, *The Anarchist*, *The Informer*—he meets the objection that they are not very good Conrad; that, furthermore, the revolutionary materials are not integrated into the stories; and, finally, that Conrad's interest in the theme of revolution was romantic, not that of the social critic.

The last criticism need not detain us,

¹ University of Michigan.

² R. L. Megroz, *Joseph Conrad's Mind and Method* (London: Faber & Faber, Ltd., 1931), p. 136.

for, without getting into the controversy over romanticism, we realize that Conrad, in his search for the truth, could not "be faithful to any one of the temporary formulas of his craft," romanticism among them. The other two cannot be so easily disposed of. Conrad was plagued by his popular reputation to the end of his days and irritably told Richard Curle, who was planning a study of him, to "leave out all that ship stuff." Yet it would be unwise to say that the sea and its effect upon the growth of Conrad's artistic conscience can be ignored in an evaluation of his work. Indeed, the revolutionary novels and one of them in particular are peculiarly adapted to an inquiry into the meaning of the sea for Conrad.

Under Western Eyes is, surprisingly enough, a largely neglected novel, getting mention only in extended studies covering the whole range of Conrad's writing. Yet, it is expertly written, penetrating, and conceived with all the artistic integrity of the better-known *Lord Jim*. The novel reveals more than a keen understanding of revolutionists, it goes further and integrates revolutionary activity into the structure of the novel. Character and action move in obedience to forces set in motion by the currents of revolution. And there is a strangely wonderful resemblance between the currents of revolution in *Under Western Eyes* and the forces of the sea as they act upon the men in *Lord Jim*. For that reason, it is valuable to us. By comparing the two,

we may find out something of the way Conrad manipulated his materials, the way in which his mind worked with the "sentiments of existence" for two simple and ordinary young men. And, perhaps, we may even discover something about the "preliminary moods and stirrings of spirit" in which Conrad found his meanings, at sea and ashore.

Under Western Eyes, like *Lord Jim*, is the story of a young man who, at the outset of a promising career in his chosen work, committed a betrayal of his fellow-man. Jim jumped from the pilgrim ship "Patna"; under the trying circumstances a most reasonable act, yet an act which brought intolerable anguish to his sensitive and romantic soul, excruciating pain at the "chance missed," and disgrace in the eyes of seafaring men, save one. Razumov, Jim's counterpart in *Under Western Eyes*, is an archconservative young student in St. Petersburg, who betrays a fellow-student hiding in Razumov's room after the successful assassination of a Czarist official. Unlike Jim, Razumov in his betrayal was true to his conscious principles. He was not a revolutionary; he wanted only to find a place in the established Russian society. It was reasonable, he convinced himself, that he should be the good citizen and cooperate with the police. Yet Razumov, like Jim, spent many hours in self-flagellation and vain attempts at justification after the fateful step had been taken. To make his ordeal more distressing, Razumov ironically became a hero to revolutionaries, who did not know his real part in the affair. He was thrown with them by the act, just as Jim was thrown with the three renegades from the "Patna." Despite himself, Razumov was "one of us" to the revolutionaries; and that phrase, which keys much of the emotion-

al response to Jim's predicament in *Lord Jim*, occurs in *Under Western Eyes* when Razumov joins the revolutionaries in exile. Thus Razumov, like Jim, was turned against all he had wanted to be by one decision; like Jim, he was tortured by intimacies that he felt were falsely based. Only, instead of a tale of cowardice, it was the "dark prestige" of the Haldin affair that clung to him and involved him in the moral consequences of his act.

Like Jim, Razumov has an illness and, upon recovery, finds that he looks differently upon many subtle and intimate matters. He agrees to undertake a mission in Geneva for the Russian secret police, working from within the revolutionary organization there. Caught in this web of circumstance, he thus finds himself among the friends of Haldin, a hero to them. There, too, he finds Natalie Haldin, sister of the man he had betrayed, and because Haldin had written about Razumov to his sister, finds her ready to fall in love with him. Razumov senses the truth and beauty that animate her very existence, and, in love with her himself, feels most poignantly the falsity of his own position. He reaches the point where he can no longer face the darkness of his moral solitude, hoping in his anguish that she will understand the truth behind his apparent falsity:

Do you know why I came to you? It is simply because there is no one anywhere in the whole great world I could go to. Do you understand what I say? No one to go to. Do you conceive the desolation of the thought—no—one—to—go—to?³

This is reminiscent of Jim's cry to Marlow: "I don't want to excuse myself; but I would like to explain—I would like somebody to understand—somebody—

³ Joseph Conrad, *Under Western Eyes* (London: John Grant, 1925), p. 354.

one person at least! You! Why not you?"⁴ Natalie, however, cannot condone his act. Stricken to the heart by his words, she makes a pitiful effort to repel him but has not even the strength for that gesture of repulsion.

Razumov realizes clearly, at last, that in betraying Haldin he had betrayed his own kind—the "latent feeling of fellowship for all creation." Yet, in turning Haldin over to the police, he had thought that he was being a good Russian, true to the life he had mapped out for himself. He then makes his gratuitous confession to the revolutionary council in exile, and is summarily punished by having his eardrums most cruelly burst by Nikita, the party hatchet man. He gets accidentally hurt as a direct consequence of that punishment and lives out his life a cripple.

Lord Jim and Razumov, both broad-shouldered, ordinary young men with sane ambitions and a healthy capacity for work, both with a habit of looking "from under," are kin in the artistic conscience of Joseph Conrad. It seems clear from the many parallels that, for the sea with its irrational and cruel capacity for the testing of the purposes of men, Conrad made a sort of transmutation of elements. In *Under Western Eyes*, the sea of revolutionary belief and activity, if it may be called that, tested the moral purposes of Razumov by a series of events as ironic as any in *Lord Jim*. Such a use of political material made it malleable to Conrad's peculiar genius. This is not at all to say that Conrad was limited by his sea experiences, so that he was making a sort of crude analogy—the awkward efforts of a sea-going talent trying to get about on land. Not at all. Conrad was

true to his strenuous purposes and to the integrity of his vision here, as in his other works. *Under Western Eyes* also bears its own "justification in every line." But, for the testing of the moral reaction of a sensitive young man under stress, he saw in the revolutionaries a force lawless and irrational, as destructive and careless of human values as the sea.

The resemblances in the two stories are many, and they are important tokens of Conrad's approach to complex materials. But there are differences also, some of which have become obvious in this discussion. Where Jim felt most keenly that he had betrayed the principles of the British merchant marine as well as those romantic shades of conduct in which he moved, Razumov thought that he was being true to the only precepts that meant anything to him—the traditions of his fatherland. He ruminates: "Am I, who love my country—who have nothing but that to love and put my faith in—am I to have my future, perhaps my usefulness, ruined by this sanguinary fanatic?"⁵

Razumov argues with himself about giving Haldin up, even as Jim argued with Marlow about his lost honor, but more successfully for the moment:

He was persuaded that he was sacrificing his personal longings of liberalism—rejecting the attractive error for the stern Russian truth. "That's patriotism," he observed mentally, and added, "There's no stopping midway on that road," and then remarked to himself, "I am not a coward." And again there was a dead silence in Razumov's breast. "What is this Haldin? Do I want his death? No! I would save him if I could—but no one can do that—he is the withered member which must be cut off. . . ."⁶

⁴ Joseph Conrad, *Lord Jim* (London: John Grant, 1925), p. 86.

⁵ *Under Western Eyes*, p. 34.

⁶ *Ibid.*, p. 36.

So Razumov reasons, convinced that no good purpose would be served by letting Haldin escape to continue his work of trying to sink the Russian state and much less by going down with him—just as Jim, more briefly, argued to himself that no purpose would be served by his senseless drowning with the pilgrims.

Why, then, if Razumov was true to his conservative principles in betraying Haldin, did he suffer the identical anguish of soul as Jim, who had betrayed the honorable creed of his calling? Why did not Razumov find peace of mind in the thought that he had done his best to preserve the existing Russian state, whose traditions gave him the only meaning he could find in life? The answer seems to be that he had betrayed his sensitive conscience, his "conviction of solidarity that knits together the loneliness of innumerable hearts." Harangue himself as he would through the long months to follow, he could not escape the fact that he had given up a man to his death. Until he unburdened himself before the truth he saw shining in Natalie Haldin's eyes, he had no peace from having delivered Haldin up to the police—whose senseless tyranny was as cruel and merciless as that of the revolutionaries. Even as Jim had delivered fellow-humans up to the sea and could not escape that betrayal, so did Razumov flee before the fact until he had expiated it to the one living person most betrayed. A final gratuitous gesture to the ironic fates that dogged him was the sole act that could restore his lost honor—just as Jim felt compelled to deliver himself, gratuitously, to Doramin and get death as the only balm for his tortured soul.

Razumov's trial was the more agonizing, for he had the semblance of virtue in his act and even had the outward approval of the Russian secret police. His

dilemma was more devious than Jim's, if less dramatic, and in that deviousness it approached more closely the tangled skeins of life. He was betrayed by his own reason, and had not even the self-justification that made Jim feel the whole affair to be an accident, a freak of circumstances that would not in a thousand years occur again. Razumov has the mature sense of being trapped by his own nature as well as by circumstance. He is an older brother, morally, of Jim, and is more aware of what is happening to him; therefore his pain is more slow in coming upon him, more enduring in its effects.

The final wound to Razumov's moral conscience comes through his love for Haldin's sister. In this turn of events, *Under Western Eyes* gives tremendous dramatic play to the possibilities of the situation. Imagine that Jim were seeking understanding and ease for his troubled heart from a Marlow who had himself been aboard the "Patna" and who had lost a dear one through Jim's cowardice and betrayal. Add to that Razumov's great love for Natalie, his worship of the essential truth of her entire being—a truth to which he appeals—and his confession to her offers a scene that transcends even the similar moments in *Lord Jim* that make the heart sting with wonder and pity. And here, too, a narrator looks at the young man and wonders that "the mysterious force which had torn it out of him had failed to destroy his life, to shatter his body."⁷

To say that *Under Western Eyes* imitates *Lord Jim* in its approach to the truth of life would be the utmost in naïveté; rather, the later story fulfils the earlier. To know the story of Jim lends meaning to the story of his brother in betrayal. Certainly Razumov's story

⁷ *Ibid.*, p. 355.

is the major one—for Razumov is more of the world than Jim, who moved among romantic shades of his own creation. And this broader canvas, the weaving-in of moral forces active in the world of nations today, lends greater breadth to Razumov's story. If it hasn't the crystal-line ring and the breath-taking purity of *Lord Jim*, it manipulates more somber and complex elements as masterfully.

Has Conrad told an untruth because he transmuted, consciously or unconsciously, the ruthless and unintelligent brutality of the sea to the beliefs and behaviors growing from the tyrannical lawlessness and moral anarchy of revolution and counterrevolution in Russia? No more than the poet who uses the earth, the sea, and the sky to tell his own moral truths. How could anyone better mold complex social forces arrayed against a

man into the very fiber of character? Conrad was as true to his vision of literary justice here as in any of his sea stories; and the truth of his insight into the hearts of men in this inland tale is as penetrating as his glimpse into the heart of the cruel and brutal sea.

It seems clear, then, that Conrad found the very truth of existence, manifold and one, for another young man who "inspired confidence." Razumov took the problems forced upon him by the merciless and irrational dark powers of revolution, took them to the depths of his soul, where their inward as well as their outward terrors worked their corrosion upon his moral conscience. Against them he had only the assurance given him by a fixed belief in tradition—an imperfectly acquired standard of conduct—and it was not enough.

Whitman's "Out of the Cradle Endlessly Rocking"

CHARLES C. WALCUTT¹

WHITMAN makes a statement about the springs of poetry in "Out of the Cradle," uniting all three levels—childhood memory, mature passion, and philosophical speculation—on which he speaks. On the first level, the poem describes a boyhood experience: the poet watched a mockingbird and his mate at their nest in the briars near the sea on Long Island. The she-bird disappears, and all summer long the he-bird sings a song of unsatisfied love. The poet "translates" this song, and at its completion the boy, ecstatic,

weeping, "with his bare feet the waves, with his hair the atmosphere dallying/
The love in the heart long pent, now loose, now at last tumultuously bursting," grasps its meaning and the meaning of the experience, which is that he is to be a poet. This conclusion is elaborated in lines 144-59. The boy asks whether the bird is indeed a bird or his own spirit:

Demon or bird! (Said the boy's soul,
Is it indeed toward your mate you sing? or is it
really to me?

He welcomes the sudden knowledge of his "tongue's use" and the conviction that it will never cease uttering "the

¹ Professor of English, Washington and Jefferson College.

cries of unsatisfied love" and a thousand other songs more wonderful and sorrowful.

But all this appears rather sophisticated for a boy of ten-or-so years. It is unlikely that he should have so profound and immediate an understanding of the "cries of unsatisfied love." The explanation, of course, is that Whitman is not really writing about a boy's experience but about his own unsatisfied love. This second level of meaning appears in the poem almost as early as the first: The "beginning notes of yearning and love" (l. 11) suggest that more than a child's experience is involved; and the statement that the poet is a "uniter of here and hereafter" (l. 20) indicates that a mature intelligence is going to extend the application of the experience. When, before "translating" the bird's song of love, Whitman speaks of the "meanings which I of all *men* know" (l. 60; italics mine), he plainly reveals that an experience similar to the bird's has given him this special knowledge. These indications prepare for the long song of the bird which follows; it is rich in images of human love, mature human love, of a personal and sensual nature:

Close on its wave soothes the wave behind,
And again another behind embracing and lap-
ping, every one close, . . .

O madly the sea pushes upon the land,
With love, with love [ll. 72-73, 77-78].

Now, if these metaphors clearly indicate that the boy's experience is a symbol through which a mature experience of unsatisfied love is presented, the question arises whether the loosing of his poetic utterance is to be thought of as coming from the boy's or the man's experience. And again it appears that the real subject of the poem is a thwarted love and that it was by this that the poetic faculty

was stimulated. Whitman speaks of himself as a "peaceful child" (l. 154). A peaceful child would not be deeply stirred by a bird's song. The song would only reveal or resolve emotional tensions already existing. The man, tormented by desire and unable to satisfy his passion, might conceivably be aided in surmounting and transcending his condition by a further experience. Whether the bird's song can be taken as symbolic of such an experience or not, it is not a speaking symbol. One might as safely assume that the passage of time enabled the poet to transmute an intense but limiting passion into the substance of poetic insight.

This is indeed the central truth in the poem. The climax comes with the lines, "The aria sinking, / All else continuing . . ." where a colloquy is held between the boy, the bird, and the sea, and the boy has an ecstatic experience of insight into the nature of reality. (In l. 137 Whitman speaks of "the love in the heart long pent, now loose, now at last tumultuously bursting," and in l. 154 of "the peaceful child." This slight contradiction allows the real subject for a moment to appear without its mask. The boy was peaceful; the man, tormented.)

The third or philosophical level dominates the poem after the climax. From this single, intense, mystical experience comes the promise of a "thousand songs." One experience has unlocked innumerable doors; the man's life is transformed by a new insight. And the new poet asks quite specifically how this can have happened—how it was possible for one experience to lead into so much:

O give me the clew! (it lurks in the night here
somewhere,)

O if I am to have so much, let me have more!

The sea answers with the "strong and delicious word" *death*. How does the word

"death" answer the poet's question? There are at least two possible explanations:

1. Whitman realizes that the immediate object of a personal love will have to be removed if that love is to transcend into a perception of the thousand truths of which his songs will tell. The particular is seen as a key to the universal when the particular is removed and the individual is freed to contemplate universals. As Thoreau says, "The rays which stream through the shutter will be no longer remembered when the shutter is wholly removed."

2. The word "death," uttered by the sea, is the sea's revelation of its own secret, which is the Unity of Being. It is because reality is One that a single intense vision into truth can be a key to innumerable insights. Emerson said that the universe is contained in every one of its particles. Whitman made a powerful metaphor on the physical unity of being in the lines of "Crossing Brooklyn Ferry":

I too was struck from the float forever held in
solution,
I too had receiv'd identity by my body,
That I was I knew was of my body, and what I
should be I knew I should be of my body.

The "float" is a liquid in which all substance is dissolved, so that every drop of the float contains all that the whole is. An individual "struck from the float" is like a drop crystallized (or precipitated) into form. This figure is a rendering of

Emerson's transcendentalism with a material rather than a "spiritual" emphasis. It is not surprising, then, that the sea should be for Whitman² a symbol of what Emerson designates as Spirit. Now, because all experiences are versions of the one Experience, it is possible for any one to be a key to all the rest. This is the answer the poet asks for in the poem; and this answer is given by the sea in the word "death." Death is the process by which separate individuals are returned to the unity of material being. Death is the constant evidence of this unity. But the word "death," as the sea utters it, is not a fact of someone's dying but an idea of Unity. It is a "strong and delicious word" for the poet. I do not believe that Whitman's use of the word "death" here indicates, as has been said, a new "spirituality" in which "death is the divine complement of human imperfection." Can it not be entirely a symbol, standing not for the passage of the soul to immortality but for an understanding (or intuition) of the eternal unity of Being—a unity that can be grasped by the living human reason and that does not have to wait for the death of the individual?

² Using the poet's name as I have, I may appear to be confusing biography and poetry, a confusion that is more tempting in the exegesis of Whitman's poems than in those of almost any other poet. But since Whitman created a more or less fictitious personality for his poems, I believe we can without confusion discuss the poems as the dramatization of this fictitious Whitman—without reference to the biography of the actual man.

Current English Forum

HAROLD B. ALLEN, JULIUS BERNSTEIN, MARGARET M. BRYANT (*chairman*)

JAMES B. MCMILLAN, KEMP MALONE, RUSSELL THOMAS

GET, HAVE GOT, AND HAVE GOT TO

Get, like the *æ* vowel, is one of the most indestructible features of the English language. Both are favorite targets for the scorn of New Rich English speakers and writers, those who have learned enough about their language to be self-conscious but not enough to be certain of anything. Despite the pages of the *NED*, which prove the almost indispensable nature, or at least the assured position, of *get* in English—a position which has grown steadily more assured since its first occurrence many centuries ago—many speakers and writers of English are still relying on handbooks which implicitly or explicitly label *get* a “bad word.”

Foerster and Steadman, in their “Glossary of Faulty Expressions” in *Writing and Thinking* (Houghton Mifflin, 1931), say of *get*: “Used in many colloquial and slang expressions,” some of which are quoted. No very clear distinction is made between “colloquial” and “slang,” nor is there any hint that *get* may ever be used with propriety. Woods’s *A College Handbook of Writing* (Doubleday, Page, 1927) does admit that *got* may be used in the sense of *secured*; and Taft, McDermott, Jensen, and Yeager’s *English Communication* (Farrar & Rinehart, 1943) does admit that *got* may be used in the sense of *obtained*. None of these three handbooks mentions *get* as a linking verb or as a function word with verbs and verbals. Smart’s *Handbook of Effective Writing* (Harper, 1943) does not attack *get* but does not list it among the common linking verbs. Pence’s *A Grammar of Present-Day English* (Macmillan, 1947) does so list it and without derogatory comment but (like Smart’s *Handbook*) is silent on *have got* and *have got to*

and on the other uses of *get* which Fries’s *American English Grammar* (D. Appleton-Century, 1940) classifies as function word uses (see pp. 129, 187, 192–93) and which Curme’s *Syntax* (Heath, 1931) classifies as actional passives and statal passives (see pp. 445–47). Few handbook authors share Curme’s feeling that *get*, “unlike Old English *weorþan*, is a light, handy word that gives promise of a long period of usefulness.” (Not if the New Rich can help it.) Even Perrin’s *Index to English* (Scott, Foresman, 1939) calls *got* redundant in *have got* and *have got to*; but that most honest of all the handbooks I have ever tried to use in teaching confesses that in “free and easy speech” *have got* is more “vigorous” than *have*. Mr. Perrin cannot have it both ways, however.

Obviously, some condemnation of *get* is due to misunderstanding of the label “colloquial,” a misunderstanding discussed briefly by Fries (*op. cit.*, p. 9 n.) and more fully by Kenyon in “Cultural Levels and Functional Varieties of English,” *College English*, October, 1948. Obviously, too, many readers misinterpret such statements as Fries’s (*op. cit.*, p. 288) that *get* “in its many senses appears in both the Standard English and the Vulgar English materials, but it is employed ten times as frequently in the Vulgar English letters as in those of Standard English.” Fries’s statement tells me that American letter-writers with full vocabularies and the habit of precision use *get* with discrimination (but not necessarily with hesitation) and that those with thin vocabularies and no habit of precision use *get* without discrimination. But what it apparently tells many self-conscious speakers and writers is that one’s linguistic soul is to be saved only by avoiding *get* in any sense and on all occasions.

The often awkward and sometimes ludicrous avoidance of *get* seems to be growing, at least in the New York area. During the last five years I have found in the reporting columns of the *New York Times* comparatively few instances of *get* without quotes, even in the most colloquial situations; but I have collected large numbers of obvious and often amusing substitutions for *get*. In the same columns, when direct quotation has required the suspect word, indirect paraphrase has nearly always been careful to show knowledge of purer English than the original speaker could command. Not long ago the president of the college in which I teach made an informal speech somewhere on the subject of exchange students and was quoted in the *Times* thus: "We have got to get these students into American homes." Without those saving quotes, that clear and idiomatic sentence would almost certainly have been distorted into something like this: "He explained (or he declared) that we are required to implement the machinery by which these students shall receive the hospitality of American residences." I am aware that newspaper style has a weakness for sesquipedalian verbiage; but I am here concerned only with the self-conscious avoidance of *get* and with the innocent New Rich faith that English words of related meanings may be used as interchangeable parts.

Have got is thoroughly suspect. Yet Leonard's *Current English Usage* (Inland Press, 1932) and Marckwardt and Walcott's *Facts about Current English Usage* (D. Appleton-Century, 1938) make it clear that *have got* in the sense of *have* is established as colloquial English. Fries (*op. cit.*, p. 171 n.) says that this usage "is not a matter peculiar to Vulgar English." Jespersen's *Essentials of English Grammar* (Holt, 1933) explains in some detail (see pp. 241-43) the development of *have got* with the present sense. So, more briefly, does Curme's *Syntax* (pp. 360-61). Fowler's *Modern English Usage* (Oxford, 1927) says: "*Have got* for *possess* or *have* is good colloquial but not good literary English." Finally, the *NED* includes the following among the seventy-

three group (themselves subdivided) definitions of *get*:

24. The perfect tense is used in familiar language in senses equivalent to those of the present tense of *have* or *possess*. (Cf. Gr. *κεκτήσθαι*, to possess, lit. to have acquired.) So (*colloq.* or *vulgar*) in recent use *To have got to* = "to have to," "to be obliged to. . ."

(One might also compare Greek *οἶδα*, "I know," and its cognate, Old English *ic wat*, "I know," both perfect forms with present meanings, both developed from the earlier sense, "I have seen.") The *Pocket Oxford Dictionary*, whether for reasons of space or for other good reasons, does not mention "familiar language" in giving the same definition for *have got*.

It is possible that the self-conscious New Rich condemn *have got* also because of misunderstanding, because they do not trust the terms "familiar" and "good colloquial." The examples of *have got* in the *NED*, ranging from Shakespeare through Dr. Johnson to Augustine Birrell, should remove a part of their distrust. The Birrell quotation (1887) is far from the latest instance of such use by a good English writer. There are dozens of *have got*'s in the novels of Graham Greene, Humphrey Pakington, Angela Thirkell, Josephine Pinckney, Robert Penn Warren, and Dan Wickenden—and I shall be grateful indeed to anyone who will tell me of any more delightful contemporary novels or of any that use English more skilfully and more naturally—and I have, for my present purpose, counted only the examples of *have got* in the dialogue of educated speakers or in the authors' own narratives. The Vulgate speakers in these novels always say *have got* and *have got to*, of course; and what the common man says is often not only better sense but better English than what the half-educated says in his futile struggles to prove that he, though the self-appointed champion and lover of the Common Man, is by no means a common man himself. Of all my recent examples, I quote two from *Harper's Magazine* for November, 1948:

He hasn't got a ten-gallon hat or a chromatic shirt or even a pair of chaps, and he does most of his riding in a Ford pickup [from "The Easy Chair" (Bernard DeVoto), p. 59].

"... and there must be something to talk to and to love. And if you haven't got it you'll make it in your head, or out of a stone in a canyon wall" [the educated narrator speaking] [from "Buzby's Petrified Woman" (Loren C. Eiseley), p. 79].

The handbook condemnation of *have got to* in the sense of *have to* or *be bound to* (themselves pretty dubious¹ in the eyes of the New Rich speakers and writers) is even more severe than the condemnation of *get* and *have got*. Yet both the Leonard survey and the Marckwardt and Walcott re-survey give *have got to* the more firmly established place of the two. Marckwardt and Walcott, indeed, rightly disregard the *NED* dictum (for the *F-G* volume appeared in 1901) that the usage is colloquial or vulgar and boldly call it Literary English, "in view of the authors cited" by the *NED* and by Jespersen. I shall cite only one later example, from Arnold Toynbee's *Civilization on Trial* (Oxford, 1948), p. 130: "They know that they have got to stay out in the world now, however

much they may dislike the bleakness of the prospect."

Nearly a generation ago (March, 1919) the *English Journal* said that "if we really intend getting down to fundamentals it is necessary first to stop teaching a great mass of valueless distinctions and untrue dicta about usage: the usual distinctions between *shall* and *will*; the arbitrary condemnation of *was* in all *if* and *as if* clauses, of *have got*, and of *get* for *receive*, *have*, *become*, *grow*. . . ." But, if we really intend getting down to fundamentals, we teachers of English have got to recognize that we are not the only teachers of English. Instead of always beating our breasts and crying *mea culpa*, we might sometimes try to make others aware of some slight radio and newspaper responsibility for the English used in high schools and colleges. This discussion of *get* and *have got* and *have got to* must look—to the only eyes that will ever see it—very much like beating a dead horse; but then our students and their other teachers and the newspapers and the radio are still riding that horse for all they are worth.

ADELINE COURTNEY BARTLETT

HUNTER COLLEGE

¹ I have been reproved by a northern colleague for using such a "southernism" as "to be bound to do."

² "Report of the Committee on Economy of Time," VIII, 185. I am quoting secondhand from Fries, *op. cit.*, p. 21, n. 9.

Conference on Freshman English

The National Council of Teachers of English is sponsoring a conference on College Freshman English in the Stevens Hotel, Chicago, April 1 and 2, 1949. One of the college sections at the Thanksgiving convention requested that such a conference be held. John C. Gerber, Iowa State University, is chief program-maker, and George S. Wykoff, Purdue, is publicity chief. Make reservations with the hotel.

The Chicago Convention

THE Thirty-eighth Annual Meeting of the National Council of Teachers of English in Chicago, November 25-27, drew almost three thousand members, among them representatives from forty-three states and from Canada, Mexico, Hawaii, and China.

At the first general session, Thanksgiving night, welcoming greetings were given by Butler Laughlin, assistant superintendent of schools, Chicago, and by William R. Wood, director of the Community College, Evanston, and chairman of the local committee on arrangements. Mr. Laughlin defined English teaching as one of the most important areas in education; Mr. Wood remarked that someone had said: "If you are doing your job as you did it five years ago, you are under suspicion."

The speakers at the Thursday evening session were Thomas Clark Pollock, New York University, who delivered the presidential address, "English for Maturity"; Marion C. Sheridan, New Haven High School, president-elect, whose address was entitled "Equilibrium with Variations"; and George Robert Carlsen, University of Colorado, chairman of the NCTE Committee on Teacher Education, who discussed "Literature and Emotional Maturity." The text of the presidential address is printed in this issue of *College English*; the other two will appear in the March *English Journal*.

The general session Friday morning was given over to a "Report of Progress by the Commission on the English Curriculum." Dora V. Smith, University of Minnesota, director of the Commission, acted as moderator. Reports were given by Helen K. Mackintosh, United States Office of Education; and by the associate directors of the Commission, Angela M. Broening, Baltimore Public Schools, and Porter G. Perrin, University of Washington.

Miss McIntosh stated that, although the

fact that the language arts are so inter-related that one can't separate them may be clear to us as teachers, we haven't made it clear to the students or their parents, and this we must do. We must help the children to see their language arts as a center of experience (for example, in a school newspaper), and we must help the parents to understand that their children are being taught to read, write, speak, and listen in all kinds of school experience situations which are not necessarily labeled "reading" and "writing" lessons. One of the most successful elementary courses which has been evolved with the problems of the learning experience in mind, Miss McIntosh thinks, is that of the state of Virginia. Copies of the Virginia Course of Study may be obtained from the State Department of Education, Richmond.

Miss Broening stressed the fact that, whereas in recent years educators in their intensive search for the best means of developing the individual child have thought largely of individual differences, at present they are doing considerable experimentation, observation, and analysis of the group process. Since it is just as important to have intelligent group action as it is to have intelligent individual action, the eventual conclusions may very well point to new procedures. Miss Broening also cited instances of interdepartmental studies which have been especially successful. In the state of Florida last summer a five-and-a-half week conference was held, with laboratories in art, music, the language arts, etc., conducted simultaneously on one campus. Interlocking and interrelating committees from the different laboratories held frequent conferences, as the result of which "Florida discovered that the core curriculum is language." Mimeographed copies of material relating to the Florida conference may be

had by writing to Miss Broening, assistant director of research, Baltimore Public Schools.

Miss Smith, in introducing Mr. Perrin, stated that there was more experimentation being done at the elementary level than at any other and that more was being done in the colleges than at the high-school level. Mr. Perrin summarized a few of the sample trends in the college teaching of English. Teachers of composition are now in some colleges being promoted with teachers of literature, and there is more demand for trained teachers of composition than there are trained persons. There are more integrated courses than formerly, and a younger generation is growing up with ability in more than one art. People who ought to be together are beginning to get together. The social approach doesn't seem to be so common as ten years ago. More philosophy is being required of English students than formerly, and philosophy may well become the integrating discipline. The study of literature is no longer taught just from the historical approach but from various approaches. The "Great Books" courses of St. John's and the University of Chicago have had less effect on college courses than Columbia's "Important Books" have. Departments are now offering a selection of major sequences in English. There is less fear of science and scorn of the vocational than formerly. At least some people in the college field, instead of whistling in the dark, are trying to do things by way of rational discussion rather than by chance.¹

Announcement was made by Miss Smith that, at the meeting of the Commission on November 24, Volume I of the Curriculum Report had been definitely outlined and that it was planned to have the manuscript ready by the annual meeting next year at Buffalo.

The annual banquet was held Friday night, with Max J. Herzberg, Weequahic High School, Newark, New Jersey, as toastmaster. Alan Lomax gave a delightful recital of American ballads and folk songs;

¹ For the full text of Mr. Perrin's report see p. 251.

Karl Shapiro discussed "The Poetic Process"; and James A. Michener, as a novelist and editor, pointed out some of the values which he thinks ought to be stressed in the teaching of writing and of literature.

Mr. Shapiro began by remarking that he thinks there are only two persons qualified to talk about the nature of art—the adolescent and the philosopher. "Anyone in between is an amateur." He doesn't think much of the formal approach to poetry and considers it impossible to teach the poetic process to a person no longer young. "Poets don't make a late start. Prose writers do." Meter is the last thing that happens to a poem. "Shakespeare knew less about his own poetry than Saintsbury, and Milton less than Bridges." It takes a good ten years of solitary work to make a good poem. Coleridge's account of "Kubla Khan" is true only in its narrowest sense. Behind the poem lay a lifetime of poetic maturing. There is no telling when style is born. The moment he recognizes his own style is perhaps the greatest in the poet's life. Writing poetry is a matter of an inner and an outer life in a most anti-poetic age. "To help students understand poetry is not a process of teaching, but of awakening."

Greater than ever before are the opportunities of English teachers, according to Mr. Michener, who once was one before he became the author of *Tales of the South Pacific*. Some of the things he thinks they might do more of are: teaching people the aim of life, using, for example, *David Copperfield*, *How Green Was My Valley*, *Great Expectations*, *The Merchant of Venice*; teaching that people are endlessly complex, as in *Hamlet*, *Peer Gynt*, *Ethan Frome*; teaching a reasonable optimism, as in *Giants in the Earth*, *Death Comes for the Archbishop*, *Mary Peters*; teaching studies of our society, as in *Main Street*, *The Just and the Unjust*, *All the King's Men*; teaching an endless amount of poetry, because the conscience of the race is in its poems; above all, teaching students how to write accurate sentences because "adults who can write a competent sentence are extremely rare."

The speakers at the annual luncheon on

Saturday presented an interesting contrast, with Sidney Hook discussing "The Literature of Political Disillusionment," on the one hand, and, on the other, A. B. Guthrie, Jr., talking about his historical novel-in-progress, "Oregon Trail." Mr. Hook believes that we are all going through a crisis of political belief and that the poets and artists of our time are caught up in this crisis. Many of our American writers and those of France, Italy, Britain, etc., were swept away by the ideals of communism. And so they abandoned democracy. "The Russian Revolution has been the only thing in recent history which has aroused people in the same way as did the French Revolution and the Fall of the Bastille." The weakness of these Western intellectuals has been in their tragic self-deception, in the fact that they looked to politics for something which politics alone can never give. They forgot that no social change can make gods or angels out of men. Now they have cast aside communism, and their writings reflect total disillusion.

Mr. Guthrie, author of *The Big Sky*, exhibited none of the disillusion described by Mr. Hook. Instead, he showed every evidence of having had a perfectly wonderful time reading the diaries of our pioneer forbears and trying to determine the motivation for their exploits. Said Mr. Guthrie: "To the frontiersman democracy was not just a concept to be shouted about. Democracy existed. We ought to be recapturing the confidence he had in himself, recapturing his belief in the common man. You couldn't sell him a quarter acre of existentialism!"

Recipients of the NCTE radio awards for 1948 were announced at the luncheon by Leon C. Hood, Clifford J. Scott High School, East Orange, New Jersey, chairman NCTE Committee on Radio. The Columbia Broadcasting System's "Documentary Unit" received one for "that program which during the 1947-1948 school year has done most to raise ideals of good speech and to promote powers of intelligent listening and critical thinking." The other was given to the "Theatre Guild on the Air," sponsored by the United States Steel Corporation through the

American Broadcasting Company for "that program which during the 1947-1948 school year has done the most to further listeners' understanding and appreciation of our literary heritage and to awaken a greater love of good writing." Dr. Spivak, of CBS, was present and spoke briefly on the radio as a powerful social instrument, which CBS hopes to continue to use for social good. The ABC award was not made at the luncheon but was presented by Mr. Hood on December 5, during an intermission in the Theatre Guild broadcast.

Two conferences on the college teaching of English were held on Friday afternoon in addition to the College Section meeting Saturday. About five hundred persons attended each of the three meetings.

At the Friday conference on "Required Freshman English" that subject was approached from different points of view by Josiah L. Geist, Wright Junior College, Chicago; Frederic Reeve, Michigan State College; and George S. Wykoff, Purdue University. Extremes of diverse practice and the known dichotomy of thinking concerning problems of freshman English were clearly evident not only from the papers read but from the discussion which followed.

On the one hand, there was the program described by Mr. Geist, the traditional course, with the first semester devoted to a brief review of the fundamentals of English—vocabulary-building, library practice, outlining, summarizing, and the reading and writing of suitable exposition—and the second semester to the reading and writing of various types of prose. This is the "regular" course for some sixteen hundred students, with special sections for the superior and for the inadequately prepared students. However, an experimental five-hour course in communication skills, a combination of the basic speech and composition courses, is being conducted for sixty students this year as a result of the influence of the Conference on College Courses in Communication held in Chicago in February, 1947.

Mr. Reeve's picture of the Michigan State program showed it to be at the other extreme from the Wright program. At

Michigan State, experimentation has reached the point where freshman English is not a course but a separate department with its own department head. This Department of Written and Spoken English has been developed with certain facts in mind, namely, that the average Michigan State student arrives with a very limited background in language and speech training, expects to enter a technical field, and expects to take no more English. The freshman English course is conceived of as a terminal course and as being utilitarian. In the Department of Written and Spoken English, therefore, the function of language is considered only as "a transmitter of fact and as an incentive to action." It excludes entirely instruction in appreciation of imaginative writing, aesthetics, oral interpretation, etc. It is a "skills course, not a course in subject matter."

In the general discussion which followed, one speaker from the floor deplored the movement away from the department of English, the divorcing of composition and literature, and concluded with the remark that "some of the worst teachers of composition are those who are unaware of literature." Judging from the applause which followed, a good number of persons present agreed with him. Other speakers, on the other hand, stressed the need to give students the equipment necessary for the observation of language, to make them aware of the science of language, and stressed also the need for faculty members to do a great deal more research in communications, than they now do. In Mr. Wykoff's clarion call to the profession to alert itself, to "improve the climate" for the teaching of freshman English, we had presented, by implication at least, a picture of the "average" English department which has not been moved by conviction either to passionate defense of conservative methods or to scientific experimentation with new ones. Some of the things which Wykoff thinks need to be done toward achieving the objectives of freshman composition are these: we can aim at a better understanding of the field, with our

eventual goal scholarship in composition comparable to scholarship in any field of literature; we should adopt a more scientific attitude toward the details of our work and apply, in addition to our objective tests, much more of the experimental, either formally or informally; composition teachers should write, and this writing should include accounts of research and experiments, accounts of courses and procedures; we should have more "pioneers"—too few of us, for example, are participating in the experiments in communication; if we believe in the usefulness and value of freshman composition, we should seek ways of changing the attitude of the English instructor who thinks it an imposition, of the intolerant literature teacher who ridicules teachers of composition, of the department heads and members of the administration who need converting to the fact that composition teachers should have professional status equal to that of the literature teachers, of the college teacher who is unsympathetic to the problems of the high-school teacher.

The topic for the meeting of the College Section Saturday was "The Graduate Study of English: Preparation for Research or Teaching?" James F. Fullington, chairman of the Department of English, Ohio State University, discussed "Preparation for Meeting the Needs of Majors in English" and described the new program for the Ph.D. degree at Ohio State.² Both Earl J. McGrath, dean, Liberal Arts College, State University of Iowa, and Theodore C. Blegen, dean, Graduate School, University of Minnesota, who were to have spoken, were ill and unable to attend. However, Harold Allen, University of Minnesota, had talked with Blegen and spoke briefly for him. Blegen advocates the type of Ph.D. program which cuts across departmental lines, as, for example, the University of Minnesota program. He has found, however, out of his experience as a graduate dean, that it is the departments of English which "are most recalcitrant and least amenable to

² For full text see his "Training for Teaching or Research," p. 259.

co-operation in inter-departmental programs."

In describing "Preparation for Meeting the Needs of a Professional School," J. E. Thornton, University of Michigan, chairman American Society for Engineering Education Committee on the Training of Teachers of English for Engineering Schools, stated that he believed that "engineers should be taught by educated men, not

specialists." Recently a questionnaire was sent out to employers asking whether prospective teachers of English to engineers, in studying for the doctorate, should (1) learn more of the fundamentals of science, (2) learn more history and political science, and (3) take more philosophy. Of those who answered, 70 per cent said "Yes" to the first question, "No" to the second, and "Yes" to the third.

Business

THE BOARD OF DIRECTORS

The sessions of the Board of Directors on Thanksgiving morning and afternoon were the most largely attended in Council history—nearly one hundred and fifty: Directors-at-large, Directors representing Council sections, Directors representing affiliates, and Directors ex officio. The Board seemed to listen closely to the reports of officers, directors of special activities, and committees; but there was little discussion.

The morning session elected by ballot a Nominating Committee to suggest, by February 1, nominees for Directors-at-large and Council officers, to be voted on in November, 1949. The Nominating Committee consists of Robert C. Pooley, University of Wisconsin, *chairman*; Dora V. Smith, University of Minnesota; Helene W. Hartley, Syracuse University; Porter G. Perrin, University of Washington; Ruth Mary Weeks, Paseo High School, Kansas City, Missouri.

The topic of academic and magazine freedom was introduced by John J. DeBoer, University of Illinois, and, on motion of Lou LaBrant, New York University, the Board asked the Executive Committee "to appoint a committee of at least five members whose functions shall be (a) to study incidents of censorship of materials of instruction and (b), subject to the approval of the Executive Committee, to take appropriate action in the name of the Council."

The concluding item of business was the election of officers for 1949. Harold A. Anderson, University of Chicago, chairman of

the Nominating Committee, presented the slate of nominees published last spring, and they were elected by acclamation: Marion C. Sheridan, New Haven, Connecticut, High School, president; Mark Neville, John Burroughs School, St. Louis, first vice-president; Luella B. Cook, Curriculum Consultant, Minneapolis Public Schools, second vice-president; and W. Wilbur Hatfield, Chicago, secretary-treasurer.

ANNUAL BUSINESS MEETING

The Annual Business Meeting was held immediately after the Friday morning session, in the same room. The result was a much larger attendance than in immediately preceding years—about one hundred and fifty, as at the Board sessions on Thursday, and at least half of them the same persons. The majority of the hour allotted in the convention program to the Annual Business Meeting was spent in discussing whether it might well be abolished. A motion to approve a committee report (ordered by last year's Annual Business Meeting) recommending a distribution of all business between the Board and mail ballots was defeated.

Resolutions had been prepared by a committee composed of E. Louise Noyes, Santa Barbara, California, High School, *chairman*; John C. Gerber, State University of Iowa; Grace Rawlings, School No. 64, Baltimore; Blanche Trezevant, State Department of Education, Louisiana; and Milton Zisowitz, president of the New York City Association of Teachers of English. They were adopted

after some discussion of the wording of the resolution concerning federal aid to education. Those of general import are as follows:

WHEREAS the Curriculum Commission of the NCTE has presented a most valuable contribution for the understanding and interpretation of the philosophy, objectives, and scope of the English curriculum at all levels of instruction; be it

RESOLVED, That the Council express its appreciation of the progress the Commission has made and that the Council members stand ready during the coming year to aid the Commission in all possible ways.

WHEREAS the NCTE has become conscious of an increasing tendency toward injudicious limiting of the instructional activities of teachers, be it

RESOLVED, That the NCTE record its belief that the principles found in the Constitution of the United States should be *completely* practiced in every classroom in America.

WHEREAS the well being of the people of the United States now suffers because many school systems, for lack of sufficient resources, cannot offer effective programs, and many worthy students, for lack of sufficient funds, cannot attend college, and

WHEREAS federal aid for such school systems and federal scholarships for such students will

be a matter of concern for the Eighty-first Congress, be it

RESOLVED, That the Council go on record as favoring federal aid for school systems in need and federal scholarships for worthy students unable otherwise to attend college. Be it further

RESOLVED, That a copy of this resolution be forwarded to the President of the United States and to the chairmen of the appropriate Senate and House Committees.

Mr. Anderson presented the nominees for Directors-at-Large proposed by the Nominating Committee, and they were elected by acclamation: Joseph Mersand, Long Island City, New York, High School; N. P. Tillman, Atlanta University; Constance M. McCullough, San Francisco State College; Margaret White, Elementary Supervisor of Language Arts, Cleveland, Ohio; Nellie Appy Murphy, State College High School, Pennsylvania; Floyd Stovall, North Texas State Teachers College.

At the Annual Luncheon concluding the convention, Marion C. Sheridan, the new President, announced that the Executive Committee had voted to place the 1949 convention in Buffalo. The Statler Hotel will be headquarters.

College Section Election

THE College Section Nominating Committee this year consists of John C. Gerber, State University of Iowa, chairman; Harold Allen, University of Minnesota; and Lennox Grey, Teachers College, New York. They now present six candidates for three places on the Section Committee, four candidates for three places on the Section Committee, four candidates for two places on the NCTE Board of Directors (as representatives of the College Section), and eighteen candidates for *College English* advisers (nine to be elected). Additional nominations may be made by petition signed by fifteen members of the Section and filed with the Secretary of the Council, 211 West Sixty-eighth Street, Chicago 21, not later than March 1. The election will be conducted by mail in May, and the persons elected will begin their terms next November.

The Nominating Committee's candidates are:

1. *For College Section Committee:*

JAMES FULLINGTON, Ohio State University
S. STEWART GORDON, University of Chicago
THEODORE HORNBERGER, University of Minnesota
JAMES McMILLAN, University of Alabama
ERNEST HASSOLD, University of Louisville
H. W. RENINGER, Iowa State Teachers College

2. *For NCTE Directors (representing the Section):*

J. W. ASHTON, Indiana University
PUTNAM JONES, University of Pittsburgh
HENNING LARSON, University of Illinois
GEORGE WYKOFF, Purdue University

3. *For Advisers to "College English":*

American Literature since 1912

GEORGE W. ARMS, University of New Mexico

ALEXANDER KERN, State University of Iowa

American Literature before 1912

ROBERT E. SPILLER, Swarthmore College

HOWARD P. VINCENT, Illinois Institute of Technology

British Literature since 1912

TOM HABER, Ohio State University

DONALD STAUFFER, Princeton

19th-Century British Literature

KENNETH N. CAMERON, Indiana University

FRANK D. CURTIN, St. Lawrence College, Canton, N.Y.

17th- and/or 18th-Century Literature

SAMUEL H. MONK, University of Minnesota

ALLAN MCKILLOP, Rice Institute

Language

KARL DYKEMA, Youngstown College

RUSSELL THOMAS, Northern Michigan College of Education, Marquette

Drama

HORST FRENZ, Indiana University

JOHN GASSNER, Queens College

Communication

HENRY W. SAMS, University of Chicago

J. HOOPER WISE, University of Florida, Gainesville

Criticism

WILLIAM VAN O'CONNOR, University of Minnesota

AUSTIN WARREN, State University of Iowa

Report and Summary

About Education

DR. THOMAS C. BLAISDELL, PRESIDENT of the National Council of Teachers of English in 1924, died December 11 in Sanford, Florida, at the age of eighty-one. He was president of Alma College in 1912-15 and later head of the English department of the Slippery Rock (Pa.) State Teachers College. Of his several books for teachers and students, *Ways To Teach English* has been the most popular. Dr. Blaisdell and his wife were fond of travel. They circled the globe in 1925, when that trip was slower and less comfortable than it is now. Dr. Blaisdell was more of a scholar than most of his generation, always genial and gentle. His wife and four sons may well be proud of his achievements and of his upright character and winning personality.

IRVING J. LEE, TEACHER OF SPEECH and a leading expositor of general semantics, discusses "Freedom from Speech" in *Etc.* for autumn. His study of speeches in famous political controversies failed to show any better methods of argument and persuasion used by the victors than by the losers. He was, however, deeply impressed by the dogmatism and biased reasoning into which both sides usually drifted. This tendency in public discussion he regards as one of the serious dangers to our democracy, and he feels that we must train our young people not to develop closed minds in discussion and not to be swayed by speakers who believe in their own omniscience.

"THE REVOLUTION IN GRAMMAR and Usage," by Arthur Minton, in *High Points* for October is a very effective summary of the main ideas of the S. A. Leonard, C. C. Fries, Arthur G. Kennedy, and Robert C. Pooley books in this field. Except for

Leonard's *The Doctrine of Correctness in English Usage, 1700-1800*, which was a doctoral thesis, all the books are National Council of Teachers of English publications. Minton finds Kennedy rather out of step with the others. For any who have not been following this movement the present article will be a good introduction.

THE COLLEGE ENTRANCE EXAMINATION Board has adopted a candidates' "Bill of Rights":

1. A candidate who has a preference for a given college should have an opportunity to express that preference.
2. Each college has a right to know which candidates genuinely prefer it.
3. A candidate who has no genuine preference should not be compelled to state one.
4. The College Entrance Examination Board, as a disinterested third party, is an appropriate medium for registering this preference information.

The Board will report scores to one, two, or three colleges without extra charge. The candidate may list his three preferences as 1, 2, 3, or may list all three as equal choices.

Effective in April, fees are to be \$6.00 for the morning programs, \$8.00 for the afternoon program, or \$12.00 for the complete series.

"The College Entrance Examination Board: Origins and Current Trends" appears in the fall *College Board Review*. Henry Chauncey, formerly director of the Board, explains the steps by which the extended, intensive, subject-matter testing of 1900 has developed into the one-day objective tests of subject-matter achievement and the Scholastic Aptitude Test, with recommendation to colleges that they also consider applicants' school records.

THE ENTIRE NOVEMBER ISSUE OF the *Illinois English Bulletin* is devoted to various aspects of the University of Illinois rhetoric program. A general outline of the program as a whole is first given by Robert H. Moore, who also discusses separately the university's "Writing Clinic." Ernst G. Mathews describes "Remedial English for Upperclassmen" and also "The Joint Commission in Student English"; Helen Beveridge, "English for Foreign Students." This summary of the entire program and the more detailed reports on several of its special features should be both interesting and valuable to all teachers concerned not merely with "Freshman English" but with the whole problem of teaching our students the arts of communication. The *Bulletin* is the official publication of the Illinois Association of Teachers of English. Address: 204A Lincoln Hall, Urbana, Illinois; \$2.00 a year; single copies \$0.25.

IN "TEACHING LITERATURE AS Art" Edward W. Hamilton in the October *Journal of Higher Education* reinterprets the purpose of English courses to the point that English teachers may so present literature that students will develop attitudes and standards of appreciation which will make them enthusiastic appraisers of literature, although they may never aspire to be scholars. Hamilton deplores the use of the highly (though not truly critical) annotated anthologies now in vogue. He thinks that the first course in literature should be designed and named "The Elements of Literary Criticism" and both good and inferior works used for analysis. The classroom discussions should be only a preparation and a model for the written work, of which there should be no fewer than ten pieces (five-hundred-word critical reviews) in addition to a mid-semester and final examination of a kind in which the students can use their texts, dictionaries, and notes. Application of the same principles could be used in studying the works of individual authors in the upper-class courses. For example, a course in

Chaucer might be designed to help students grasp the irony, drama, and the poetry of "Troilus and Criseyde" instead of the similarities and differences between it and its antecedents, and a course in Shakespeare conceived to help students discover the myriad suggestions of the imagery and the distinctive vocabularies and speech rhythms of the characters instead of Shakespeare's use of Froissart and Plutarch.

CONSIDERABLE ATTENTION IS currently being paid to the need for the revision of Ph.D. programs. In a recent issue of *Education* "The Place of Foreign Languages in the Study for the Doctoral Degree" is discussed by N. Paul Hudson, dean of the Graduate School, Ohio State University. Since Ohio State is one of the few universities which has actually changed its traditional Ph.D. program, what he has to say is particularly interesting. Briefly, Dean Hudson believes that foreign languages have a very important place in the program but that mastery of a foreign language should be acquired much earlier than it generally now is. In other words, competence in foreign language might better be a requirement for admission to the graduate school rather than a hurdle to be jumped just prior to the general examinations.

COURSES REQUIRED FOR THE UNDERgraduate major in European Literature and Thought at the University of Iowa are described in *Higher Education* (November 15). The major cuts across several departmental lines, and each course is taught by two or more instructors who bring different attitudes and training to the classroom discussions. The classes are conducted almost entirely as forums or seminars, and instead of textbooks a number of outstanding works, chosen from among the original sources, are studied each semester. Scheduled for 1948-49 are the following courses: "Myth and Reason"; "Nature and the Nature of Man"; "Humanism and Early Science"; "The Good Society"; and "Values in the

Contemporary World." Among the authors listed for reading in connection with these courses are Aeschylus, Plato, Bacon, Galileo, Machiavelli, Shakespeare, Descartes, Erasmus, Newton, Milton, Swift, Locke, Hobbes, Voltaire, Mill, O'Neill, and Shaw. Parallel readings are also assigned. The new program is so arranged that students can still have room for earning teach-

ing certificates in one or more related departments.

OUR ENGLISH CONFERENCE FOR teachers in small colleges and high schools will be held at Canterbury College, Danville, Indiana, April 7-8. For information write to Canterbury College, which is sponsoring the conference.

About Literature

STILL ANOTHER NEW LITERARY magazine! *The American Pen* publishes the "literary efforts" of students in colleges and universities. More than half of Volume I, No. 1, is fiction, most of the stories quite short. Published by American Pen Publications, 1304-6 Race Street, Philadelphia 7. Monthly, \$3.00 per year.

"FRIENDLY WORDS THROUGH THE Iron Sieve" by Albert Parry in the November *Modern Language Journal* is a most interesting study of English and American loan words which have become incorporated into the Russian language, proving, perhaps, that "life is stronger than either a classical taste or a party line." Many of the words taken over are from sports, dances, jazz, commerce, and the parlance of the American GI.

THE POETRY OF MARIANNE MOORE is discussed from numerous points of view in the latest issue of the *Quarterly Review of Literature*, which is devoted entirely to the work of that American poet. Some of the critics who discuss the various facets of Miss Moore's genius are William Carlos Williams, John Crowe Ransome, Wallace Stevens, Vivienne Koch, Louise Bogan, George Dillon, and Cleanth Brooks. Although these all

agree that Miss Moore is one of our most distinguished poets, if not the most distinguished, this issue of the *Quarterly* is not just a laud-and-praise session. Some of her most important poems are reprinted, analyzed, and discussed, not in the jargon of the new criticism, but in an intelligible manner that should be very useful to the teacher who is trying to help students to an appreciation of poetry. Address: QRL, Box 227, Bard College, Annandale-on-Hudson, New York. Subscription, \$3.00 a year; single copies, \$0.75.

"ENROUTE TO A LEGEND: TWO Interpretations of Thomas Wolfe" appear in the *Saturday Review of Literature* (November 27): one by John Terry, who discusses Wolfe's association with Maxwell Perkins, editor of Charles Scribner's Sons, the firm which published Wolfe's early works; the other by Edward C. Aswell, editor of Harper and Brothers when that firm was Wolfe's publisher. Taken together, they present a provocative discussion of how much influence an editor does or does not exert upon an author. With respect to Wolfe, even after these two interpretations, the matter appears still to be debatable; but many interesting points about Wolfe's method of composition emerge from the discussion.

Books

A LITERARY HISTORY OF ENGLAND¹

None but an optimist on his most hopeful morning would or should attempt a 600-word review of this new *History of the Literature of England*. Anything like an adequate review of this single volume of 1,673 pages, more than 500 words to the page, would require 6,000 words or more. The editor, in his Preface, says: The purpose of this book is "to provide a comprehensive history of the literature of England, an account that is at once scholarly and readable, capable of meeting the needs of *mature students* and of appealing to cultivated readers generally."

To provide such a book, Albert C. Baugh, of the University of Pennsylvania, has associated with himself four other distinguished scholars, each a specialist in a period of English literature. For the beginnings up to 1100, Kemp Malone, of Johns Hopkins University, has contributed 105 pages. Professor Baugh himself is responsible for the "Middle English Period (1100-1500)." Two hundred pages are used to cover these 400 years. The "Renaissance (1500-1660)" is treated by the late Professor Tucker Brooke, of Yale, in 380 pages. The "Restoration and Eighteenth Century (1660-1789)" is the work of George Sherburn, of Harvard. This covers 400 pages. Finally, the "Nineteenth Century" occupies the remaining 500 pages. This section is the work of Samuel C. Chew, of Bryn Mawr College. There are, you will observe, materials here for five distinct volumes running from 55,000 to 262,000 words each, not to overlook a detailed index of 66 three-column pages containing approximately ten thousand items.

These names guarantee the "scholarly"

prescription for the work. The authors have also attained "readability," but the volume is for the already initiated reader—certainly not for the student making his initial excursion into the field of English literature, even though there are some valuable guides, such as the helpful, running outline of each chapter in the page margins. The footnotes are almost entirely references to sources, recommended readings, etc., not at all explanations of scholarly terms, references to literatures other than English, historical allusions, scholarly controversies, etc.

Introductory survey college courses in English literature are mainly aimed at acquainting the student with the literature itself by reading and studying it. This volume deals with facts about writers and what they wrote, assuming that the student already knows the literature or will read a great deal of it while studying this history.

In the opinion of this reviewer, these five authors have provided a readable and scholarly and, therefore, most valuable, history of English literature for college seniors and graduate students majoring in English literature. And, certainly, it is a gift from heaven to the college teacher to find in one volume such a marshaling of the materials he needs to have at his own command, even though he may never need to refer to a tenth of it in teaching his students.

Finally, we have here a very readable history that will fill many a quiet hour for mature, intelligent men and women outside college, who know their English literature and now have time, once more, to go over the complete story of its development under the informed and skilful guidance of these five distinguished scholars.

E. A. CROSS

¹ Edited by Albert C. Baugh. New York: Appleton-Century-Crofts, Inc., 1948. Pp. 1,673. \$7.50.

Brief Reviews

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

The Fire Balloon. By RUTH MOORE. Morrow. \$3.00.

The author of *Spoonhandle* has again written of the Maine coast—of one particular family and of lobster traps, coves, rocks, and tides. Gram Sewell had a genuine appreciation of her God's responsibilities, and her prayers prove it. We watch Theo and her brother Wes grow up. There are "summer people"; and Wes's last interview with Mrs. Beacon, his summer employer (Wes is a high-school graduate now), is special. There are other characters, too, not all old-timers, all of whom meet old and new troubles in 1947. The Sewells are quite a family. The author's ancestors lived on the Maine coast for generations.

The Big Fisherman. By LLOYD C. DOUGLAS. Houghton Mifflin. \$3.50.

Admirers of *The Robe* will be excited about the story of Simon Peter. We meet Simon on the Sea of Galilee on the 114th of the 581 pages. The early pages are devoted to the enmity of the Arabians and the Jews and the alliance for military reasons of the daughter of the Arabian King Aretas and the son of the Jewish Herod. It was commonly understood that the posterity of Father Abraham's two sons were enemies. "Why do the Jews and Arabs hate each other? . . . It is written in the sacred prophecies of both nations that they are destined to be at enmity forever." Fara, daughter of the alliance; Peter; and, of course, Jesus dominate the story. Peter had sought to effect peace between Jew and Arab. To Peter came the angel saying: "Empires will rise and fall—when all seems lost, then the Kingdom will come."

The Fortunate Islands: A Pacific Interlude. By WALTER KARIO. Rinehart. \$3.75.

An account of the Pleasant Lands and people in the United States trust territory of the Pacific. An analysis of racial strains and of prehistoric monuments and buildings, a portrayal of the way of life of present islanders. The story of Bikini and the A-bomb experiment. Many photographs. Written with wit and sympathy. "Let's leave one corner of the earth uncontaminated by tin can civilization so that when we of the white race wipe each other out with atomic bombs and biological warfare, the Micronesians can take over the world without handicaps." Two hundred and twenty-six pages, about 6"×9". Very informative.

The Mohawk. By CODMAN HISLOP. Rinehart. \$3.75.

This volume in the fine series of "River Books" is a history of the struggles made by many peoples for the possession of this great river and its valley, so

soon to join the Hudson. It includes the opening of the Erie Canal, the building of the New York Central Railroad, the development of Reagton Rand and General Electric, as well as the earlier history of wars, Indians, and patroons. Illustrated. Map.

The Hearth and Eagle. By ANYA SETON. Houghton Mifflin. \$3.50.

Phebe and Mark, first American ancestors of the Honeywood family, came to Marblehead in 1630. The story opens with Hester's girlhood in the middle of the nineteenth century, followed soon by backflashes of early history and family living. Hester leads an eventful life and, like Phebe before her, becomes mistress of the tavern, "The Hearth and Eagle." Phebe's andirons remain the symbol of home, of the family strength—"a most sturdy courage to endure." This is a history not merely of a family but of Marblehead, Massachusetts, and a way of life. Good reading. Literary Guild December selection.

Elizabeth, Captive Princess. By MARGARET IRWIN. Harcourt. \$3.00.

A continuation of the story begun in *Queen Bess*, covering the period beginning with the death of Edward VI and ending shortly after the marriage of Queen Mary to Philip of Spain. The nineteen-year-old schemer was already displaying her genius for ruling people and getting what she wanted. The book ends with Philip's arrival in England. Authentic English history and an interesting study of a powerful personality. Fictionized biography.

Dinner at Antoine's. By FRANCES PARKINSON KEYES. Messner. \$3.00.

Orson Foxworth, president of the Great Blue Fleet, after long residence in Central America, gives a dinner at Antoine's, to present his niece, Ruth, to New Orleans society. She has come from Washington for the Carnival. There is plenty of action—love stories, a murder, celebrations of Twelfth Night, and always food, drink, and excitement at Antoine's. A rich background and many very interesting people and unusual situations make a rather fascinating story.

The Green Child. By HERBERT READ. New Directions. \$2.75.

President Olivero, South America, so report said, had been assassinated. Oliver had slipped away to Spain and back to his English birthplace. He found the village and surrounding country strangely changed. Soon he met a woman under ghastly circumstances. "The Green Child"—he remembers. She had, many years ago, appeared suddenly in the

village. "The skin was not white, but a faint green shade—the color of a duck's egg." The reader will want to follow the story, watch the developments and the author's methods. Beautifully written, very otherworldly, an allegory.

Crusade in Europe. By DWIGHT D. EISENHOWER. Doubleday. \$5.00.

The supreme commander of the Allied forces tells the story of his part in conducting World War II, how he lived it, planned it, made great decisions through long months of waiting, working, hoping. It is a great book of reminiscences, very personal and very conscientious. Allan Nevins says: "It has an air of genuineness, a ring of sincerity: the tone is that of a leader, a serene, highly sagacious leader. . . ." Photographs and maps. 559 pages. Good paper and print. December Book of the Month.

A Treasure Chest of Sea Stories. Compiled by MAX J. HERZBERG. Messner. \$3.00.

"Sometimes," says Mr. Herzberg in his Introduction, "sea voyaging is not feasible; the time has not come when we can go, or the ship for us is not quite ready. But we can sail nevertheless on that galleon called a book." Few of us these days could take passage on such sailing ships—on "unpathed waters, undreamed shores," on tramp steamers, on such vessels as the "Havoc," the "Petrel," and the "Nancy Lee"; we must sail on that galleon called a book. Here are twenty exciting tales of ships and storms and desert isles. Contents: "Ocean Chances," "Ships and Sailors of Old," "Danger and Rescue," "Humors of Sailors"—not a dull story among them.

Summer and Smoke. By TENNESSEE WILLIAMS. New Directions. \$2.75.

The author's Production Notes set the stage with pleasing effect. In the Prologue the two chief characters are introduced: Alma, a girl of ten; and a neighbor boy. They fence in boy-and-girl fashion. They grow up, and the play follows the course of their developing love for each other. The girl has a horrible mother, the boy a fine father. But the young people drift apart. Brooks Atkinson says: "The twin themes of his tone poem are clearly stated: spirit and flesh, order and anarchy, the troubled brooding of two human hearts."

The Canterbury Tales by Geoffrey Chaucer. Simon & Schuster. \$2.95.

A new modern English prose translation by R. M. Lumiansky, published together with the original Middle English text of the General Prologue and the Nun's Priest's Tale. Introduction on the life and times of Chaucer by the translator. Preface by Mark Van Doren. A handsome edition. End papers with portraits in color of sixteen pilgrims. Many large and small illustrations in color and in black and white.

The Importance of Scrutiny. Edited by ERIC BENTLEY. George W. Stewart. \$5.75.

Selections from *Scrutiny: A Quarterly Review* (English magazine), 1932-48. Critical essays by F. R. Leavis, F. W. Bateson, René Wellek, R. C. Churchill, George Santayana, and others.

New Directions 10: An Annual Exhibition of New and Divergent Trends in Modern Letters. Edited by J. LAUGHLIN. \$4.50.

Including a short story by Tennessee Williams; an analysis of the cultural scene by Mary McCarthy; an anthology of Peruvian poetry and one of Italian poetry; an essay on existentialism; and stories and poetry by many scholarly writers. Short sketches of the contributors and notes by the editor.

In the American Grain. By WILLIAM CARLOS WILLIAMS. New Directions. \$1.50.

Introduction by Horace Gregory. Historical essays, first printed in 1925.

Melville's Billy Budd. Edited by F. BARRON FREEMAN. Harvard University Press. \$5.00.

The complete texts of the novel and of the unpublished short story "Baby Budd, Sailor." Interesting preface by F. Barron Freeman, in which he discusses Melville's method and aims and the transcription of the manuscripts of *Billy Budd* and the short story which he found imbedded in the manuscripts of the novel.

It Could Be Verse. By JOSEPH S. NEWMAN. World. \$2.75.

Humorous and satirical verse, including burlesques, poetic tall tales, and other diverting pieces. Foreword by Louis Untermeyer.

In England Now. by ADA JACKSON. Macmillan. \$1.60.

Verse written in the form of a letter to America, which she visited in 1940. Her "Behold the Jew" established her international reputation as a poet.

A Celebration for Edith Sitwell. Edited by JOSÉ GARCÍA VILLA. New Directions. \$1.50.

Appreciative essays and discussions by well-known critics of "Her Infinite Variety": trends, images, style, etc. Nine of Miss Sitwell's poems are included.

Limits of Art. Edited by HUNTINGTON CAIRNS. ("Bollinger Series.") Pantheon. \$6.50.

"This anthology is the most original ever printed, and in many ways the most useful. It is admirably executed and is a very valuable work," says H. L. Mencken. Allen Tate says: "In scope, variety, method and excellence it is unique." Poetry: Homer to Valéry; prose: Herodotus to Joyce; with accompanying criticisms: Aristotle to Eliot. Critics' ap-

praisal with each selection. The editor has selected the critics' choices as the greatest in writing and the most perceptive criticism of the last two thousand years.

The Decorative Arts of Sweden. By IONA PLATH. Scribner. \$10.

Covering both traditional and modern, this is a comprehensive survey of the various fields of craftsmanship, with pictures of the products of these fields. Textiles, ceramics, metal, glass, wood, and wall paintings are featured. An introductory chapter relates the cultural history of Sweden and the correlation of old and new art forms. 500 illustrations, 32 in full color. A thing of beauty. 246 pages, about 9"×12".

Art of the Americas. (*Art News Annual*, Vol. XVIII.) Simon & Schuster. \$5.00.

Here in a single volume is a complete pictorial survey of the art of the Western Hemisphere, from the prehistoric sculptors of Central America to the latest trends in the studios of New York, Mexico City, and Rio de Janeiro. Paintings and sculptures of twenty-three American republics are illustrated and discussed. End maps. 188 pages, about 9½"×13".

A Farewell to Arms. By ERNEST HEMINGWAY. Scribner. \$6.50.

A handsomely illustrated, boxed edition. In an interesting Introduction written in June, 1948, Hemingway says: "I believe that all the people who stand to profit by a war and who help to provoke it should be shot on the first day it starts by accredited representatives of the loyal citizens of their country who will fight it." May many people read the Introduction!

Fireside Book of Yuletide Tales. Edited by EDWARD WAGENKNECHT. Bobbs Merrill. \$4.00.

Many readers own *A Fireside Book of Christmas Stories*. Here is another collection of fifty-one stories, old and new, covering many fields, Christmas observances, adventures, romance, charm, etc.

A Treasury of Sea Stories. Edited by GORDON C. AYMER. Illustrated by ROCKWELL KENT. A. S. Barnes. \$5.00.

Thirty-three selections from twenty-seven different books, including tales from Captain Cook, Stevenson, Trumble, Commander Ellsberg, H. M. Tomlinson, John Masefield, Robert Southey, Lieutenant Bligh, James A. Michener, and others.

The Saroyan Special. By WILLIAM SAROYAN. Harcourt. \$3.75.

Ninety-eight of his best short stories. Illustrations.

The Selected Works of Walter Pater. Edited By RICHARD ALDINGTON. Duell. \$5.00.

A comprehensive selection of the prose of Pater. Introductory essay by the editor.

Birthday Party. By A. A. MILNE. Dutton. \$3.00.

Delightful short stories, varied in theme, published in book form for the first time.

The Scarlet Letter and Selected Prose Works. By NATHANIEL HAWTHORNE. Hendricks House, Farrar. \$2.25.

The text of the well-loved novel, with short stories showing themes later used in *The Scarlet Letter*, passages from the author's notebooks, and the Preface to *The House of the Seven Gables*.

Peace in Our Time. By NOEL COWARD. Doubleday. \$2.75.

A new play which considers the possible fate of Britain if the Nazis had conquered the island. A hit in London and scheduled for Broadway.

It Gives Me Great Pleasure. By EMILY KIMBROUGH. Dodd Mead. \$2.50.

The co-author of *Our Hearts Were Young and Gay* tells the funny episodes of her experiences as traveling lecturer. Illustrated by Helen Hokinson.

FOR THE TEACHER

Browning's Essay on Chatterton. Edited with Introduction and notes by DONALD SMALLEY. Harvard University Press. Pp. 194. \$3.50.

This essay is a newly discovered original work by Browning which throws much light on the poet's methods of composition and particularly upon *The King and the Book*.

The Gay Couple in Restoration Comedy. By JOHN HARRINGTON SMITH. Harvard University Press. Pp. 252. \$3.50.

"The Gay Couple" is, of course, that pair of lovers, stock characters of seventeenth-century comedy, to whom courtship is a game and duel of wits. Mr. Smith traces their career from their origin with the Elizabethans through their rise and decline in the 1700's. The picture which emerges illumines considerably the manner in which social forces can affect and mold a theory of comedy.

Tennyson Sixty Years After. By PAUL F. BAUM. University of North Carolina Press. Pp. 331. \$4.25.

A critical study of the whole range of Tennyson's poetry in an effort to estimate fairly Tennyson's accomplishments as a poet.

The True Concept of Literature. By AUSTIN J. APP. San Antonio: Mission Press. \$2.00 (cloth); \$1.00 (leatherette).

This volume consists of eight reprinted and two original articles to the author's point that "the main function of literature is neither to teach nor to amuse but to guide our emotions into harmony with our reason and religion."

FOR THE STUDENT

The Exposition of Ideas. By BAXTER HATHAWAY and JOHN MOORE. Heath. Pp. 454. \$3.00.

The purpose of this book is to help students to think clearly, to organize their thoughts, and to present them clearly and accurately in writing. The selections are chosen to help them see the methods by which the authors have reached their conclusions, and their arrangement progresses from the abstract to the concrete. The selections are divided into nine sections under the general titles: "Observing and Reporting"; "Informal Inductions"; "Secondary Source Papers"; "Primary Source Papers"; "Case Histories"; "Traditional Patterns in Organization"; "Appreciations"; "Refutations"; and "High Level Generalizations." Each section is followed by study questions for aid in analysis.

A Guide to Technical Writing. By W. GEORGE W. CROUCH and ROBERT L. ZETLER. Ronald Press. Pp. 401. \$4.00.

Designed for the undergraduate student and for practicing technical men to help them with their particular communication problems. Contents include chapters on types of technical letters, the technical and semitechnical article, the technical report, speaking techniques, and language essentials.

The Craft of the Short Story. By RICHARD SUMMERS. Rinehart. Pp. 527. \$4.00 (college); \$5.00 (trade).

Intended primarily to serve as a starting point for creative writing. Part I discusses literary and professional writing; Part II is an anthology of "quality stories"; Part III contains an anthology of "craft and commercial stories." Appendixes list literary agents, magazine markets, book publishers, etc.

Editor and Editorial Writer. By A. GAYLE WALDROP. Rinehart. Pp. 465. \$4.00.

A lively textbook for the college course in journalism and for all persons who read, or ought to read, editorials. The material and methods have been tested over a period of years in the author's own classes.

The Trivium in College Composition and Reading. 3d rev. ed. By SISTER MIRIAM JOSEPH, C.S.C. South Bend: McClave Printing Co. Pp. 306. Paper.

An introductory English course for college freshmen which combines a complete course in logic

with literature and composition. Chapter xi, "College Composition and Reading," is also published separately under that title.

Cousin Bette. By HONORÉ DE BALZAC. Translated from the French by KATHLEEN RAINE. Pantheon. Pp. 499. \$1.75.

Emma. By JANE AUSTEN. Pantheon. Pp. 496. \$1.75.

Bel-Ami. By GUY DE MAUPASSANT. Translated from the French by ERIC SUTTON. Pantheon. Pp. 369. \$1.75.

The Artamonov Business. By MAXIM GORKI. Translated from the Russian by ALEC BROWN. Pp. 344. \$1.75.

The Master of Ballantrae. By ROBERT LOUIS STEVENSON. Pantheon. Pp. 251. \$1.75.

Resurrection. By LEO TOLSTOY. Translated from the Russian by VERA TRAILL. Pantheon. Pp. 561. \$1.75.

The six volumes above have recently been issued in the new "Novel Library" published by Pantheon Books. The purpose of this series is to make available in good format and at a reasonable price the great novels of world literature. It should help to fill the need of good texts for courses in world literature.

He Knew He Was Right. By ANTHONY TROLLOPE. Oxford. Pp. 930. \$2.45.

A new volume in the "World's Classics" series.

Lowell's Essays, Poems and Letters. Selected and edited by WILLIAM SMITH CLARK II. Odyssey Press. Pp. 424. \$2.50.

An anthology of Lowell's poetry and prose extensively annotated.

Tennyson: Poetry and Prose. With Introduction and notes by F. L. LUCAS. Oxford: Clarendon Press. Pp. 176. \$2.00.

A slim, eclectic anthology preceded by a perceptive introduction and a reprinting of criticisms by the *Quarterly Review*, Edward Fitzgerald, Matthew Arnold, Sir Leslie Stephen, and Harold Nicolson.

The Dramatists Play Service, Inc., has issued acting editions of the following plays, each \$0.85: *American Blues*, five short plays by TENNESSEE WILLIAMS; *Beyond the Horizon*, by EUGENE O'NEILL; *An Inspector Calls*, by J. P. PRIESTLEY; *Life with Father*, dramatized by HOWARD LINDSAY and RUSSEL CROUSE; *Me and Molly*, by GERTRUDE BERG; *On Whitman Avenue*, by MAXINE WOOD; *Two on an Island*, by ELMER RICE; *Years Ago*, by RUTH GORDON; and *Dodsworth*, dramatized by SIDNEY HOWARD.

Announcing
A Thorough Revision of an Important Text

AMERICAN LIFE
in
LITERATURE

REVISED EDITION

Edited by JAY B. HUBBELL

PROFESSOR OF AMERICAN LITERATURE, DUKE UNIVERSITY

WE ARE PLEASED TO ANNOUNCE THAT THIS distinguished textbook, which has been for more than a decade one of the leading works in its field, will be available next month in a thoroughly revised edition. It has a new and unusually pleasing format, with six striking two-page illustrations, in color, by the noted artist, James Daugherty.

Many new selections have been added, and considerably more space has been given to major writers and to the contemporary period. Historical and biographical introductions have been expanded and largely rewritten. Selections from English writers which are of special importance for students of American literature have been placed in an appendix at the end of each volume.

As in the first edition, *American Life in Literature* continues to emphasize the reflection of American life and thought in literature. All types of literature are included: poetry, short stories, essays, letters, literary criticism, drama, etc. The full bibliography has of course been revised and brought up to date.

*In two volumes. Volume I covers the period from 1607 to 1870,
Volume II 1870 to the present.*

HARPER & BROTHERS • 49 East 33d Street, New York 16

Main Currents in Drama—

From Ibsen to Hellman

PATTERNS IN MODERN DRAMA

By Lodwick Hartley and Arthur I. Ladu

North Carolina State College

This systematic introduction to drama offers a compact primer of dramatic criticism for the beginning student. It contains remarks about drama in general, then individual introductions to the dramatists and plays.

The fresh—not anthology-worn—selections in this volume are: *An Enemy of the People* by Ibsen; *Uncle Vanya* by Chekhov; *The Pigeon* by Galsworthy; *The Emperor Jones* by O'Neill; *Craig's Wife* by Kelly; *The Male Animal* by Thurber and Nugent; *The Little Foxes* by Hellman.

These plays were chosen as being:

- Illustrative of various patterns of dramatic techniques, different moods and ideas.
- Demonstrative of both American and European styles.
- Illustrative of the impact of social and political thinking on the drama.

Published 1948

640 pages

5½" × 8"

THE ART OF WRITING FICTION

By Mary Burchard Orvis

An orientation book for understanding the nature and principles of fiction writing, this is a combination of instruction on writing technique and discussion of the philosophy of writing. The basic techniques followed by modern writers are discussed and extensive quotations are included from the works of Henry James, Dos Passos, Hemingway, Steinbeck, Irwin Shaw, and others.

"Informed, well organized and clear. A useful manual for students of writing."—Leonard Unger, University of Minnesota

Published 1948

248 pages

5½" × 8"

Send for your copies today!

PRENTICE-HALL, INC., 70 FIFTH AVENUE
NEW YORK 11, N. Y.



ENGLISH DRAMA, 1580-1642

Edited by Brooke and Paradise

Textual accuracy and adequacy of annotations are outstanding features of this collection of thirty of the most important English dramas (excluding Shakespeare) produced in Elizabethan times. Brief biographical, critical, and historical notes precede each play; explanatory footnotes clarify the text. 1052 p. \$6.00

ELIZABETHAN PLAYS

Edited by Hazelton Spencer

The texts of the twenty-eight non-Shakespearean plays in this collection have been carefully edited from the best sources. Each play is introduced with pertinent data about the text, source, or background. 1181 p. \$6.00

REPRESENTATIVE BRITISH DRAMAS VICTORIAN AND MODERN, REVISED

Edited by Montrose J. Moses

An excellent collection of twenty-three plays which were selected to emphasize definite characteristics in the development of the nineteenth and early twentieth centuries. 1012 p. \$6.00

REPRESENTATIVE AMERICAN DRAMAS NATIONAL AND LOCAL, REVISED

Edited by Montrose J. Moses and Joseph Wood Krutch

Twenty-two plays which cover the birth, growth, and achievement of the American theater from 1890 to today and show that American drama is truly native and apart from the English and Continental drama. 1057 p. \$6.00

DRAMAS OF MODERNISM AND THEIR FORERUNNERS, REVISED

Edited by Montrose J. Moses and Oscar James Campbell

Twenty plays comprise this well-balanced and well-integrated anthology. The selections span the field of the best in twentieth century plays, both European and American. 902 p. \$6.00

D. C. HEATH AND COMPANY

Boston New York Chicago Atlanta San Francisco Dallas London